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THE WORLD'S CONGRESS AUXILIARY.

Next year's celebration of the four completed centuries of American history is planned upon so colossal a scale that few people besides those directly concerned in the work have anything like an adequate notion of its magnitude or the diversity of its aims. The most industrious dissemination of information, verbal and pictorial, has been going on for two years or more, but it does not seem to have really helped the world outside Chicago to understand very clearly or completely what may be expected of the coming summer. Those who came to inspect the Exposition buildings and grounds in Oc-

tober, during the week of the dedicatory exercises, were unanimous in declaring that all their preconceived notions had fallen far short of the reality. Facts of this sort go to show that even the material features of the coming Exposition, open as they are to the gaze of the observer, fail, from their very magnitude, in securing proper appreciation, except from the few who deliberately settle down to their prolonged study and the careful estimation of their import. If those aspects of the Exposition which are thus clearly *en évidence* are but imperfectly apprehended, it goes without saying that the many other aspects, in process of elaboration by the intellectual forces enlisted in the enterprise, and having thus far no other expression than is given them by the proceedings of committees and their occasional reports and announcements, do not make to the public as yet any appeal at all commensurate with their real significance. Few people have any realizing sense of what the Exposition is to provide in the way of music, or painting, or educational methods and appliances, or object lessons in cosmopolitanism.

The most important work of the Exposition upon its intellectual side, as we have had occasion to state in an earlier article, is that which is being organized by the officers of the World's Congress Auxiliary. Carried on, as this work is, with little publicity, and overshadowed as it is by the preparations for the material Exposition, it receives comparatively slight public attention, although its importance is such that, were it standing by itself, it could not fail to elicit the eager interest of the entire thinking world, and secure the widest recognition as one of the most notable enterprises ever planned in the interest of civilization and the comity of mankind. A well-qualified writer, speaking recently of the prospects of the material Exposition, expressed the belief that the World's Fair grounds next summer will simply be the most interesting spot in all the world. This opinion requires, however, to be supplemented by saying that, for all persons having interests of the strictly intellectual sort, the Art Building in the heart of Chicago, now being erected for the purposes of the Auxiliary, will, as a centre of attraction, at least rival the White City and its palaces. In this Art Building, during the six months of the Exposition, there will be held a succession of the most important gatherings ever held anywhere, gatherings of the representative workers in every department of thought, coming from all parts of the world to participate in the Congresses of the Auxiliary. Every morning, every afternoon, and every evening, there will be a score or more of sessions, in which both the broadest and the most special results of investigation will be presented to the public by men eminent in science, art, and literature; in which the scholars of Europe and America will meet for the comparison of their views, to sum up the past achievements of thought, and chart the courses for the future.

The work of the Auxiliary is now so far advanced in most of its lines that this forecast may be made with confidence. The credit for the work is to be shared by the United States Government, the local authorities of the Columbian Exposition, the officers of the Auxiliary, and the committees in charge of the various departments. The support of the Government takes the shape of its official recognition of the Auxiliary, of instructions to its diplomatic and consular representatives in other countries, and is expected to take the further shape of a provision for the publication and distribution of the proceedings of the Congresses. The support of the local authorities has been given in the form of liberal appropriations for the work, including the provision of the building in which the Auxiliary will have its home. Among the officers of the Auxiliary, the real burden of its work is borne by the shoulders of the President, Mr. Charles C. Bonney, to whom has fallen an executive task comparable only with that of organizing a great university, and who is performing the labor with a clear recognition of its comprehensive nature, with discrimination in dealing with its problems, and with the tact so indispensable for bringing into harmonious adjustment the activities of so many men in so many departments. All the detailed work of the organization is in the hands of the Department Committees, composed of public-spirited residents of Chicago and vicinity, freely giving their services in a cause to the importance of which they are fully alive, and carrying on the multifarious correspondence which is necessary for the arrangement of their programmes. Each of these Committees has constituted an Advisory Council of non-residents, who cooperate, as far as they may from a distance, in planning the programme of the Department in question. The Woman's Branch of the Auxiliary is also entitled to a distinct share of the general credit attaching to the work. The organization of women is parallel, as to committees both resident and non-resident, with that of the Auxiliary proper, and the work of women is thus sure of receiving the fullest recognition.

The work of the Auxiliary as now planned is classified under nineteen Departments, which, with the dates assigned for their respective Congresses, are as follows: May.—Woman's Progress, The Public Press, Medicine and Surgery. June.—Temperance, Moral and Social Reform, Commerce and Finance. July.—Music, Literature, Education. August.—Engineering, Art, Government, General Department, Science and Philosophy. September.—Labor, Religion. October.—Sunday Rest, Public Health, Agriculture. It will be noticed in this arrangement that subjects of allied interest are brought near together, as in the cases of the July and August Congresses. Each of the nineteen Departments above named has several Divisions, in charge of special Committees. The Department of Literature includes these five Divisions: Libraries, History, Phi-

lology, Authors, and Folk-Lore. To the work of this Department THE DIAL will devote a special article in the near future.

While the general success of the Auxiliary plans is now assured beyond any reasonable doubt, there are certain possible elements of weakness against which the Committees should vigilantly guard. Chief of all dangers is that offered by the inveterate hobbyist or the misguided enthusiast. Fanatics of many sorts are sure to lie in wait for the Auxiliary, and more than ordinary firmness will be necessary to keep them from breaking loose in its midst. The medical Congresses would be seriously compromised by the intrusion of the "Christian scientist," and the religious gatherings, catholic as they should be in their recognition of legitimate beliefs, must at least draw a very distinct line at theosophy. The Congress of Philologists must beware of amateur spelling-reformers, and the Congress of Authors must not be swamped by the poets of Iowa and Kansas. The fanatic will doubtless have a free hand in the Temperance Congress, which has its *raison d'être* in fanaticism, and he will probably intrude upon the Congress which considers the subject of Sunday Rest, but he should not succeed in finding a foothold in the other Departments. In this matter the Department Committees have a responsibility of the gravest sort, one which they cannot safely venture to ignore.

The participation of women in the organization of the Auxiliary brings with it a possible element of weakness. We have not the least intention to disparage woman's claim to a share in the intellectual life of mankind, or to estimate with grudging measure the value of what she has already accomplished against almost hopeless odds. But we fear that the Woman's Branch of the Auxiliary will allow zeal to outrun discretion, and, in the endeavor to secure a large numerical representation in the Congresses, will not closely enough scan the quality of the work presented. In such Departments as those of Education and Social Reform, the claim of women to be largely represented is incontestable, but there are many other Departments in which it would be foolish to contend that her achievements entitle her to more than a very small share in the deliberations. The lists of women composing the various Committees and Advisory Councils do not seem to have been made up, in all cases, with discrimination and a sense of fitness. A merely dilettante interest in a subject should not entitle any one, man or woman, to be named in a list of its authoritative representatives, but many names are included in the published lists for no better reason than this, and the instances are more frequent in the lists of women than in those of men.

Still another source of weakness calls for a few words of comment, with which we close this article. The Auxiliary, in most of its Departments, is dependent upon the good will and the active coöperation of existing organizations of specialists. The various learned societies of the country will furnish the nuclei about which many of the Congresses must be gathered. As far as possible, these societies should be free to manage things in their own way, and the local Committees should be content with performing the necessary functions of co-ordination. The general scheme of the Auxiliary should be rigid at the fewest possible points, and extremely elastic at all the others. Any tendency to impose minute restrictions upon the organizations taking part in the Congresses will have a distinctly unfavorable effect, even if it does not absolutely alienate those bodies of scholars whose coöperation is essential to the dignity and success of the work.

CHRONICLE AND COMMENT.

The peculiar sort of Philistinism of which Mr. W. T. Stead is the unrivalled exponent is well illustrated by his character sketch of Tennyson, published in the December "Review of Reviews." Mr. Stead tells us that, being born of poor but honest parents, the poems of the late laureate were too expensive a luxury for his youth, and that, in consequence, "Tennyson has never been to me what he might have been." This is evident from what follows, but not very interesting in itself. Tennyson was not "a safe guide to the politician," it seems, nor was he sound on the question of Home Rule. He did cast a vote in favor of that much-abused person, the Deceased Wife's Sister — or was it in favor of the not all-disconsolate widowers who wanted to marry her? — and this gives him at least one good mark. Mr. Stead also points with pride to the fact that he, as editor of "The Pall Mall Gazette," suggested to Lord Tennyson the subject of a poem, "The Fleet." "The poetry is not up to Tennyson's level," Mr. Stead elegantly observes, "but that can be forgiven," he graciously adds, "on account of the admirable vigor and soundness of its politics." Perhaps the forgiveness is partly due as well to Mr. Stead's consciousness of having participated in the production of the poem,—which does not seem to be unlike the feeling of the bellows-boy at the organ concerning the music which he and the organist are engaged in making.

The poems of Tennyson were successively published (after their author had become famous) by Messrs. Moxon & Son, Strahan & Co., and Henry S. King. The Macmillans took charge of their publication about eight years ago. The poet was an excellent man of business, and his contracts with Messrs. Strahan & Co. were based upon the payment of £5000 annually for use of the existing copyrights, and the receipt of ten per cent commission (not royalty) upon the sales of new books. Terms not unlike these were made with subsequent publishers. Fortunate is the writer who can hire his publisher instead of being himself the hireling!

The University of Chicago has now 589 students in all, classified as follows: Divinity School, 180; Graduate School, 162; Academic College (Freshmen and Sophomores), 141; University College (Juniors and Seniors), 35; special students, 71.

Recent investigation has shown that Luther's famous address at Worms came to the following close: "Es mögen die Concilien irren, und haven geirrt, daz

lygt am tag und wils beweysen, Gott Kumm mir zu Hülff. Amen. Da bin ich." This is quite different from the familiar words given by D'Aubigné and others. Since the traditional saying of Ethan Allen at Ticonderoga was discredited, we have been prepared for anything in this line of iconoclasm.

COMMUNICATIONS.

MAN AND THE GLACIAL PERIOD.

(To the Editor of THE DIAL.)

In Professor Chamberlin's criticism of my recent volume upon "Man and the Glacial Period," in your number for November 16, there are some imperfect statements of facts, to which, in justice to myself, it is proper for me to call attention.

First, in regard to my relation to the Survey, justice is scarcely done as to the extent of my work in connection with it. For eight years previous to 1884 I had been engaged in field-work in tracing the boundary of the glaciated area, beginning at the Atlantic Ocean and working westward. In Pennsylvania I worked under the auspices of the State Survey, in company with the late H. Carvill Lewis. When that work was completed I continued for two years under private patronage, until I had traced the boundary across Ohio, Kentucky, Indiana, and a part of Illinois. Reports upon this work were made from time to time in the "Proceedings of the Boston Society of Natural History," the "American Journal of Science," the "American Naturalist," and at the sessions of the American Association for the Advancement of Science. In 1884 more formal reports upon the work were made in Volume Z of the Pennsylvania Survey, Volume V. of the Ohio Survey, and a small volume published by the Western Reserve Historical Society of Cleveland. I was then asked by the United States Survey to complete the work to the Mississippi River, and incorporate in my report all of my results touching the territory between the Allegheny Mountains and the Mississippi River; the Government thus taking advantage of all my previous work. In pursuance of this proposition two further seasons were devoted to field-work, and a third season to the review and digestion of the facts collected and to the preparation of the report, which was handed in in 1886, but, with the usual delay in Government affairs, was not published until 1890. Meanwhile, however, it was repeatedly recalled, to incorporate additional facts brought to light by subsequent field-work. During this interval my volume upon "The Ice Age in North America" was published, but not without the express and written permission of the Director of the United States Survey. Then, as stated by Professor Chamberlin, my formal connection with the Survey did not terminate until a month after the pages of my last volume were printed. In view of these facts, I fail to see that any unfair advantage has been taken of my position; and I have never understood that the other members of the Survey were responsible for all of my deductions.

Secondly, as to the genuineness of the palæolithic implements, Professor Chamberlin seems hardly aware of the amount of attention that was given to this subtect by Professor Putnam and his associates in Boston some ten or twelve years ago. In the great exhibit at the World's Fair which Professor Putnam is to make, those interested will have the opportunity to see the evidence for themselves, or, better still, they can do so at the present time by visiting the Peabody Museum at Cambridge, where some four hundred of these implements are on exhibition. In my volume upon "The Ice Age" Prof. Henry W. Haynes, one of the highest authorities in the world, gave an extended statement of the facts sustaining the artificial character of the implements. Nor is it true that "no geological expert of unquestioned competence has ever yet found a single implement or stone flaked by man in a glacial formation in *America* which was clearly deposited contemporaneously with it," unless Professor Shaler, of Harvard College, is ruled out from this class of experts; for in his report to the Peabody Museum (Vol. II., p. 45) he says that two implements were found by him, twelve feet below the top of the bank, which it was difficult for him to believe could have been out of place, and after minute examination of the conditions under which other implements of Dr. Abbott were found he regarded it as "quite unquestionable that they were at the depth of many feet below the soil, and were really mingled with the drift matter that formed the section."

Finally, in reference to the relation of the Trenton gravels to the glacial period, it is important to keep constantly in mind the broad distinction between ascertained facts and strongly cherished opinions. I have not concealed the fact that Professor Chamberlin, Professor Salisbury, and Mr. McGee differ from me in the interpretation of the deposits in the Delaware Valley. They believe in two distinct glacial periods separated by an enormous interval of time. I am not convinced of the sufficiency of the proof upon which they depend, and in this I am with a very respectable number of eminent geologists. The confidence with which Professor Chamberlin appeals to the last results of the New Jersey Survey as formulated by Professor Salisbury is misplaced. If he had been present at the meeting of the Geological Society of America at Rochester last August, he would have had abundant evidence before him that Professor Salisbury in his recent report has fallen into very serious error, not only as to interpretation, but as to facts. Recent articles in the "American Geologist" and the "American Journal of Science" bring these mistaken interpretations of Professor Salisbury clearly into light.

I have no complaint to make of sharp and searching criticism, because I know that it is by such processes that our individual errors of judgment are corrected, and that the real facts clearly emerge. I only hope that courtesy and candor may prevail, and that the men of science may not fall into the habits of controversy which are supposed to prevail to too great an extent in ecclesiastical circles.

G. FREDERICK WRIGHT.

Oberlin, O., Nov. 26, 1892.

"LIKE CERBERUS, THREE GENTLEMEN AT ONCE."

(To the Editor of THE DIAL.)

In Allibone's "Dictionary of Authors" we find as two successive titles —

Pinchini, William, of New England. The Meritorious Price of our Redemption, &c., Lon., 1630-52, 4to.

Pinchion, William. The Jews' Synagogue, Lon., 1652, 4to.

When the first of these two caught my eye, the singularity of the Italian-looking name for an English author led me to look further. Having some knowl-

edge of a similar name, one made famous in fiction by Hawthorne's use of it in the "House of Seven Gables," I turned forward one hundred and seventeen pages, and there found —

Pynchon, William.—1. The Meritorious Price of Christ's Redemption, Lon., 1650; 2d ed., 1655, 4to. Burnt on the Common by order of the authorities of Massachusetts.—2. The Jewes Synagogue, 1652, 4to.—3. The Time and Manner how the First Sabbath was ordained, &c., 1654, 4to.

Evidently these three are one, and that one is the last named William Pynchon. The spelling, as is usual with names of that time, varies: Hawthorne makes it Pyncheon; documents copied from the records of the time give it Pinchon; the descendants of that name, of whom many are to be found, some in Chicago, keep Allibone's spelling. But where did Dr. Allibone get that Italian form? Was it a typographical error for Pinchion? I cannot otherwise account for it.

There is a bit of tragedy in that brief line about the burning of the book. I suppose it could not have been a unique performance; and yet I do not remember to have read of any other instance.

William Pynchon was no common or vulgar victim. One of his great-grandfathers was one of the ministers of Henry VII.; and his relatives in England were of the gentry. He was one of the patentees of the Massachusetts colony, and was appointed magistrate, or assistant to the governor, as magistrates were then called, before he left England. He came with Winthrop in 1630, and was the same year the founder of Roxbury. In 1636 he moved to Agawam, that is, Springfield, Mass., and was the founder of that city. When the settlements in Connecticut were young and the Bay Colony claimed jurisdiction over them, Pynchon had a commission to hold court at Weathersfield. He was again and again made magistrate, and was held in the highest esteem for his learning, his vigor and enterprise, and his excellence of character.

In 1650 there appeared in England his first book, "The Meritorious Price of Our Redemption." Copies of it arrived in Boston during the October session of the General Court, or legislature. It declared that Christ did not suffer the torments of hell for mankind, and that he did not bear our sins by imputation. Some say that its grand error consisted in regarding the sufferings of Christ as merely trials of his obedience. In various ways it set aside current views of the Atonement. Some discovered in the book an odor of the doctrine of the Fifth Monarchy. Forthwith it was condemned by the General Court, which ordered that it be publicly and solemnly burned at the market-place in Boston after the Thursday lecture, the next day, because of its "many errors and heresies." The noted Rev. John Norton of Ipswich was appointed to answer it, which he did in "A Discussion of that Great Point in Divinity, the Sufferings of Christ." For this they paid him twenty pounds, and sent it to England to be printed and dispersed there. They also issued a "Declaration and Protestation," addressed to the faithful in England, asseverating their innocence and ignorance of the book: "On the contrary, we detest and abhor many of the opinions and assertions therein as false, eronyous, and hereticall." Pynchon was summoned to attend the session of the Court in May 1651. As he was ninety miles away, and news travelled slowly, the excellent Pynchon probably knew nothing of this Bostonian tempest of wrath, this chilling east wind of doctrine, until several days had passed, and he received the summons, with word that he would be treated according to his demerits. A century earlier he might have been sent into the fire with his book.

In conference with three elders Pynchon admitted that he had overstated some of his points, and made a little concession. The General Court, "on account of troubles in his family," allowed him to return to his home, directing him to take Norton's book and "consider thereof." In October of 1651, he was still obstinate: they still suspended sentence, and put him under bonds of a hundred pounds to appear again. But he had had enough of "my lords, the brethren": in 1652, he returned to England, taking with him his son-in-law, Henry Smith, and his pastor, Rev. Geo. Moxon, who probably agreed with him. He answered Norton in a new edition of his book, and more fully in a work published after his death (1661), which has escaped Dr. Allibone's notice, "The Covenant of Nature."

Was this New England's first *auto da fe?* It did but burn a book, and tortured the heart of one of her great and good men. Forty years later there was a sadder one at Salem; and there I have read that Pynchon's son sat beside Hawthorne's ancestor in those dark trials which forever ended the witchcraft delusion, rending the veil from the eyes of men by their heart-shaking horrors.

SAMUEL WILLARD.

Chicago, Dec. 5, 1892.

[NOTE.—If any reader desires to see a picture of William Pynchon, he will find the sad, thoughtful face in a book on the history of Springfield, Mass., in the Chicago Public Library.]

THE SHELLEY MEMORIAL SUBSCRIPTION.

(To the Editor of THE DIAL.)

The committee having in charge the Shelley Memorial Subscription will be very much obliged for your kindness if you can make room for the following acknowledgment.

The American members of the committee to provide the funds for the Shelley Library and Museum,—to be established as a memorial of the poet, at Horsham, England,—acknowledge with thanks the following subscriptions:

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The New Books.

A Circle of Famous Artists and Poets.*

The name of William Bell Scott is perhaps unknown to most American readers; but a cursory survey of the pages of two recently issued volumes of his autobiography, alluringly studded with such names as Walter Scott, Professor John Wilson, Leigh Hunt, G. H. Lewes, D. G. Rossetti, Holman Hunt, Carlyle, Tennyson, Swinburne, Maclise, and, in play-bill phrase, "a host of others," gives at the outset the comfortable assurance that he was at least one whose memories were worth the telling. William Bell Scott (1811–1890) was a good painter, though his friends called him Pictor Ignotus, a poet of fair gift and accomplishment, and, as his autobiography abundantly shows, a man of marked individuality, with a turn for doing his own thinking and making his own estimates. Hence we may say at once that his memoir is considerably more than a mere cluster of hoarded anecdotes and verbal portraits. Proposing in his "prologue" to describe with some degree of accuracy the scenery of his life and the lives of his intimate friends, the writer adds, with the measure of cynicism which years bring to most thoughtful men, "We live surrounded by so many social conventions, we go about with so many deceptive coverings, that a sincere attempt at self-portraiture in writing is like walking into the street naked, and is only likely to frighten our neighbors." Despite this view of the limitations of autobiography, Mr. Scott has been unusually frank about himself throughout — at times, we feel bound to say, to the verge of garrulity; and, without, of course, the indecent exposures of a Yorick, has given us curious glimpses of an inner life that was certainly fashioned after no ordinary pattern. The opening chapters, descriptive of early scenes and associates, and containing bits of family portraiture of almost Shandean force and humor, are charming reading, and give rise to a regret that the relator did not adhere even more closely to the tale of his own material and spiritual fortunes.

The author was born at Edinburgh on the 12th of September, 1811, in a small rubble-stone mansion standing on its own bit of ground at St. Leonard's, shadowed not remotely by the clouds of "auld Reekie," yet in the immediate neighborhood of the scenery of the "Heart of Midlothian." Dumbiedykes and the cottage of douce David Deans, Saint Anthony's well and Nicol Muschat's bloody cairn, were familiar and prosaic realities to the boy before he had heard of the novel or its author. Looking from his little bedroom window, but one house intervened till the eye rested upon the ranges of Salisbury Crags, over which again towered Arthur's Seat. He says:

> "This outlook was a source of endless delight to us, especially in winter, when the first snow was hailed in the early morning, and when we used to see the skaters winding their way past this solitary house, over the stile at Davie Deans's cottage, and along King's Park towards Duddington Loch."

The elder Scott was an engraver, the proprietor of an establishment in Parliament Square, and had himself acquired some celebrity in landscape through his ability to faithfully elaborate the weeds in a foreground or the foliage of a tree in a miniature print. This virtuoso was a singular, and not too lovable, character. A proclivity to business rather than to art set him upon continually trying new inventions, such as the manufacture from seaweed of a black powder to supersede the expensive Frankfort material for plate printing-ink. This project failing, he set men to *pounding cork* for a similar purpose — a process dimly recalling the famous attempt in "Roderick Random" to extract the "essence of tinder." Says our author:

> "Our father was over six feet in height, thin in face and figure, still older than our mother to me, as I never remember him without spectacles and a brown wig. He was very straight, and spoke with some refinement of pronunciation and selection of words. Long after the rest of the male creation had adopted trousers, he continued knee-breeches and leggings buttoned up the outside of the leg, and never to the end of his life did he abandon the voluminous white neckerchief and projecting frilled shirt requiring the mother's hand to adjust before he left the house."

A more amiable relative was an uncle, a fine Shandean character, a lover of dogs, guns, and horses, of whom it is honorably recorded that "he still possessed *the Bible* his gamecock had won on the floor of the school at the breaking-up time." It is further noted in evidence of the general popularity of this worthy that when he was attacked by the disease in the knee which left him lame, the breaking-up cock-fight (an established part of the curriculum) was thoughtfully adjourned to the sick-chamber. These kindly devices tended to further convalescence. Dwelling tenderly upon

* William Bell Scott: Autobiographical Notes, and Notices of his Artistic and Poetic Circle of Friends, 1830 to 1882. Edited by W. Minto. In two volumes, illustrated. New York: Harper & Brothers.

the memory of this uncle, our author relates that he had always —

"Stories to tell about ancestors more or less apochryphal. He could make pop-guns from the stems of the elder-tree, reed whistles, pan-pipes, and many other toys. He took some pains, too, to keep us right in pronouncing the alphabet, although he only excited our mirth when he went over the letters, giving them the broad old Scotch pronunciation: A was *awe*, B was *bay*, C was *say*, and so on, ending with U sounded like *oo* in good, W as *duploo*, Z as *izzid*. . . . Games played with the fingers too he had, a pleasure to him as well as to us, such as 'Fly away Jack and fly away Jill,' which the little sister never mastered; and another which began by his holding the child's thumb and saying, 'This is the man that broke the barn,'—then taking the forefinger, 'This is the man that stole the corn,'—then the second finger, 'This is the man that ran awa',' —then the third, 'This is the man that told a','—then violently seizing and twisting about the little finger, 'And poor little pirley-winkie paid for a'!'—a consummation which, however expected, always delighted her."

Most of us, looking back through the vista of years, can discern some such early hero, delightful if unprofitable, filling the easy ideal of boyhood, yet eyed askance by discerning elders. The author himself was a quaint, introspective child, "old-fashioned" like little Dombey, with the right Caledonian turn for metaphysics; a young Kantian puzzling himself (in pinafores) as to the nature of Time and Space. These and more serious mental difficulties were submitted for solution to the nurse-maid, a prudent, orthodox young person, who, dimly discerning danger and a shaking of the pillars of religious faith, reported promptly to the mother.

"I had asked her (the nurse) if she saw me as I saw her, was I living, and how was it I came to live, and if I did not wish to live what should I do? My only feeling was shame at having exposed myself, but what my mother thought of me I could not tell. She only sent the girl away, and in her affectionate way told me not to say things to anybody but her, that I must live to grow a big boy, when I would know better, and so on."

The Scotts were dissenters, having joined the Baptist body, whose austerely unsensual ritual, carried on within the naked hideousness of the four whitewashed walls of their conventicle, was most unattractive to the children:

"The service itself was democratic in the highest degree, every member having the privilege of 'exhorting' the congregation by short addresses conveying the results of study or reading, of experiences or observations. Among the speakers were two able and intelligent, but unaffected and perhaps unlearned, men, whose harangues my brothers thought they had weighed and found wanting. Indeed, the eldest of the three boys, who early became critical, confided to us younger ones that on week-days they were to be seen behind counters or following ordinary trades, the one being a baker and the other a carpenter. The second boy, the humorist, and afterwards the erratic and unmanageable Robert, used to make game of these two, no doubt, more than usually able men, by hiding himself under the bookboard and imitating their trades, calling to me in an audible whisper when any difficulty occurred in the continuity of their discourses, 'Ha, the dough won't rise!' or 'Oh, the saw has got so blunt!'"

As already said, Mr. Scott was both poet and painter. His earliest literary friend and counsellor was that vigorous character Professor John Wilson (in many points not unlike the cock-fighting uncle), and his first adventure in that way was asking his opinion of some sufficiently high-flown and didactic blank verse. Wilson endorsed the opinion, which was not very ecomiastic, on the back of the MS., and the young author, being dissatisfied, determined to carry his poetic wares to the highest authority of the day — Sir Walter Scott. He found Sir Walter — an unwieldy, strong man, a gigantic Jack Horner at his small desk in the corner — busily correcting a parcel of proofs, his staff beside him, and his hat on the carpet. The oracle turned in his chair, shook his caller kindly by the hand, and invited him to enter on the business of the visit at once: "I have not much time to-day, but perhaps I can spare enough. I am a busy man, you know." The beginning was encouraging, but after opening and scanning the poem, Scott went on: "You have chosen blank verse, better write in rhyme; twenty people read rhyme for one that enjoys blank verse." "The subject seemed better suited to blank verse," modestly insinuated the neophyte, and cited the practice of Milton. "True, true, you're ambitious, you like Milton, but few can really write in blank verse well. For myself, I would say Thomson is a better model; we must not expect, besides, to work up to Milton. Thomson is the most read of the two, and he is a Scotchman, originally from the Borders; but perhaps you know him as well as Milton." This, and some further rather gossipping talk, though friendly and sensible enough, was rather disappointing to the expectant young poet; it seemed to him "like the gabble of a Philistine; the invention, the imaginative power, *these* were the qualities he expected to have noticed!" — and he left the august presence not only disappointed but mystified. Some general comments of Mr. Scott's at this point contain food for reflection, amusement perhaps, for the democratic-minded American reader. Premising that Sir Walter "was not the literary man by profession, *but a gentleman*," he goes on in Walpolian vein:

"It was the same with all the Scotch *literati;* they were Lords of Session, professors, men of fortune; the ball had been at their feet from boyhood! How different it was in London! None of the literary men and few of the poets were in a similar position. They were all living hand to mouth, working in a groove, or in a comparatively obscure public office, like dear Charles Lamb, whose writing, like himself, was essentially middle-class. Hazlitt was a noble fellow in his way, but altogether uncertain in habits and position; and with Peacock, Reynolds, Leigh Hunt, Keats, we ascend to the pure air of genius, but get no higher in the social scale. This ought to be kept in mind when we sit in judgment on the brutality of Lockhart's Edinburgh articles on the 'Cockney' school."

Just noting that the drawer of these Hudibrastic distinctions is occasionally hard on "Philistinism," we may remark that it is a little odd that genius — after all, a rare quality — should have generally proved a less powerful social disinfectant than money, which we all agree to call "filthy lucre." Mr. Thrale, we remember, who brewed beer and "put money in his purse," was, by Mr. Scott's standard, "higher in the social scale" than Goldsmith, who wrote "The Deserted Village" and other pieces of some merit. Genius and respectability are not, however, often found hand in hand; and solid Thrale would certainly prove a safer inmate than a genius who put out his candle at night by throwing his slippers at it, even though he did "write like an angel."

Among Mr. Scott's early artistic acquaintances of note was Turner, at that time in Scotland sketching for the "Provincial Antiquities," and he relates an amusing instance of the great painter's inveterate "Cockneyism." At a dinner given to Turner the talk turned upon one of his drawings of South Coast scenery, a view of a distant river, with a grayhound at full speed after a hare in the foreground. A guest was examining this plate with admiration, when Turner called out:

"Ah! I see you want to know why I have introduced that 'are. It is a bit of sentiment, sir! for that's the spot where 'Arold 'Arefoot fell, and you see I 'ave made an 'ound a-chasing an 'are!"

It is pretty hard to reconcile this slaughter of the innocent h's with the genius that created "The Fighting Téméraire" and the "Childe Harold's Pilgrimage"; but, after all, it is not through its Lindley Murrays that humanity holds patents of nobility.

Mr. Scott went up early to London, the Mecca of British talent, and soon fell in with the rising artists, Dadd, O'Neill, Frith, Egg, Joy, etc., and later with that devoted though short-lived coterie, the Pre-Raphaelite Brethren, whose immediate notoriety, he says, was due to Millais, and to the singularity of their cognomen. Of this little band, a school within a school, dreaming, with the ardor of youthful enthusiasm, of working a revolution in current art, the author's account is probably unique. In 1853 Holman Hunt was painting "The Light of the World," the most faithful embodiment, perhaps, of Pre-Raphaelite principles and doctrines. Says our author:

"I found him so employed, in a small drawing-room in the corner house near the old church of Chelsea, with an elaborate arrangement of screens and curtains so as to get the dark effect he wanted. The lay figure held a lighted lantern, and Hunt, painting by good daylight in the farther part of the room, peeped into the mysterious gloom by a hole. The arrangement had a bogey effect, and the amount of exercise made it the pursuit of painting under difficulties, certainly. . . . The pains he took to get every point of color and light and shade as true to nature, and as perfect as possible, struck me more and more the nearer I saw his ways and contrivances. He was determined to carry out his accurate method of representation even when the subject was so removed from the realities of life that an abstract treatment, a rendering of 'the idea in the mind,' as Raphael is reported to have preferred, would have emancipated him from the slavery of painting lamplight in daytime, and of rendering moonlight by artificial means. The omnibus groom, taking his horses home at one o'clock in the morning, used to see him working at an open window from nature when real moonlight was to be had."

Touching this characteristic elaboration of detail the author relates that on visiting a drawing-school started by the P. R. B.'s, he found Christina Rossetti among the pupils, who were all drawing, not from casts or beautiful objects of any kind, either from sculpture or ornament, nor even from symmetrical forms, or solids to illustrate perspective, but from woodshavings picked up in a joiner's yard. Pre-Raphaelitism, with its fine enthusiasms and noble illusions, was ephemeral enough, at least as to its principle executive tenet. A year or two after his first visit to Hunt and Rossetti, in 1848, Mr. Scott noticed in Millais' studio an Italian print, inscribed "From Nature," and representing a girl seated among shrubs and flowers. Every leaf of every plant, indeed the two halves of every leaf, radiating from the centre fibre even of those in shade, were elaborated, and the pattern on the dress of the girl was in every part exactly made out. Observing his visitor's interest in the engraving, Millais quitted his easel and said:

"'Ha! you've observed that, have you? that's P. R. B. enough, is it not? We havn't come up to that yet. But,' he went on, 'I for one won't try: it's all nonsense; of course nature's nature, and art's art, isn't it? One could not live doing that.'"

So soon had the ablest exponent of the new doctrine fallen away from the common principle of *technique*. There is a great deal of interesting fact, comment, and anecdote given of the P. R. B.'s — Hunt, Rossetti, F. M. Brown, Collins, Deverell, and the rest — for which we must refer the reader to the original. Mr. Ruskin is treated very cavalierly, and his pretensions as a drawing-master are thrust aside with the professional artist's contempt for presumptuous dilettantism. Even as a critic, "the master," as Mr. Wilde was wont to style him, is not spared:

"His hero-worship of Turner was not an affectation at all; but his overpowering passion in talk as in writing was a determination to find out qualities no one else could see, and to contradict or ignore those evident to everyone else."

The author has a great deal to say of his literary friends, whom he confesses to preferring to the artistic ones. His first encounter — that is the proper word — with Carlyle was at the Sage's tea-table at Chelsea. Carlyle's conversation was exactly like his Latterday Pamphlets, only more damnatory, and his descriptions were admirably terse, vivid, and vigorous, but all from the "anatomical" point of view; his rasping, emphatic voice was "like the rattling of pebbles and boulders driven against each other in a spate."

"'Ah!' said he, 'you're an artist,' pronouncing the first syllable of the word like *air*, which I had not heard even in Edinburgh for a long time back. 'But you're something more. Ah, well, I can make nothing of artists, nor of their work either. Empty as other folk's kettles are, artists' kettles are emptier, and good for nothing but tying to the tails of mad dogs. So little do I care to venture on these speculations, I have never been at an exhibition all the many years I have been in London.' This was disappointing to one who held to the self-culture doctrine of the hero of Weimar, Carlyle's hero too!"

In 1852 the author met Tennyson, with his brother Frederick, at Patmore's. The brothers resembled each other strongly, he says, both slow, grave, rather strong, tall, and heavy in the shoulders, looking older and speaking more soberly than their years warranted. Tennyson was strictly the unconventional man, indifferent to most topics, never trying to say "a good thing."

"Both the brothers seemed to be alike in this: they had settled everything in their own minds, and therefore did not care to hear other people's opinions."

In 1857 Mr. Scott met Swinburne, at Wallington, near Capheaton, where the future bard was passing his school-recess with his grandfather Sir John Swinburne:

"He was always riding a little, long-tailed pony at a good pace towards the village. He had the appearance of a boy, but for a certain mature expression on his handsome high-bred face, which had bright, coarse yellow hair flowing on his shoulders, and flashing out round his head. On his saddle was strapped a bundle of books like those of a schoolboy."

Swinburne was then about eighteen, but his small figure and boyish manners made him seem much younger. He was treated accordingly, and this, again, made him affect to be younger than he was. He had won a prize for French, of which he was childishly proud, and a few days after the author's first meeting him he appeared at Lady Trevelyan's with his prize-book,—

"Entering the saloon where we were all at work, hopping on one foot, his favorite expression of extreme delight. It was a large edition of *Notre Dame de Paris* gorgeously bound, with illustrations by Tony Johannot; but the exuberance of his delight was so comical that even Lady Trevelyan could not resist a smile, and Miss Capel Lofft, a very nervous person, begged him to sit down quietly and show her the prints. . . . The whole forenoon that book was never out of his sight. If it lay on the table his eyes were always wandering to it. The fascination of first love was nothing to this fascination; and when we all adjourned for an interval to the garden, there it was tightly held under his arm, while he ran on before backwards, and ran back to us again."

We have tried to give the reader an idea of the richness in the way of anecdote and personal chat of Mr. Scott's memoir, and it only remains to say that the volumes are made up in the best style of substantial, quietly elegant book-making. There are a number of excellent illustrations, many of them etchings by the author, comprising portraits of himself, of Rossetti, Swinburne, Miss Rossetti, Leigh Hunt, Lewes, etc. Some of these plates are unusually strong work. The editor, Mr. W. Minto, has done his part well, and he has added a chapter relating to Mr. Scott's last illness and death.

E. G. J.

The Future of Canada.*

The sudden importance to which Canada has raised herself in the eyes of the English-speaking world is one of the significant facts of to-day. That Canada has become interesting to the nations in a degree quite out of proportion to her status as a colony, will be admitted readily enough. The significance of the fact, however, seems nowhere to be fully realized. We are apt to seek an explanation of it in the great mate-

*Canada and the Canadian Question. By Goldwin Smith, D.C.L. New York: Macmillan & Co. Toronto: Hunter, Rose & Co.

rial achievements which have been wrought by our scanty people in the face of tremendous odds; but this explanation seems to me inadequate. May it not be found rather in a general though unformulated suspicion that in the settlement of certain vast questions which are likely to press for solution before long, Canada may appear to hold the casting vote? It is possible that no such suspicion exists, outside of our own imaginations; but that there exists solid and sufficient grounds for it, may, I think, easily be demonstrated.

There is a project in view just now which, if brought to completion, would exert a practically incalculable influence on the affairs of the world. This project is coming to be known as Imperial Federation. Its aim is a federal union between Great Britain and her Colonies. Its advocates bid fair to make it, ere long, a question of practical politics. To the Mother Country, always slow to perceive the drift and bearing of new problems, it is bound to become a vital question. It is Great Britain herself, as many of her best minds are beginning very clearly to perceive, that has most at stake upon the issue. For Canada, for Australia, for South Africa, it is possible to imagine more than one satisfactory and creditable solution of the problem of their national future. But for England I believe there stands but the startling alternative propounded by one of her leading journals —"Federate, or Perish." In view of the colonial growth of the United States, the resistless expansion of Russia, the colonizing ambitions of awakened Germany, — all of which are matters of the new order, and not to be understood by petty parallels from the Middle Ages,—it is difficult to believe that an England shorn of her great Colonies could long retain her hold on India, or her prestige in the councils of the nations. It seems hardly a rash conclusion that she would sink soon to the level of a third or fourth rate power.

The most extravagant language would hardy overstate the significance of a problem involving the question as to whether Great Britain should attain a supremacy whence to dictate peace to Europe, or should shrink to the political stature of Spain or Holland. Now it is not too much to claim that the solution of the problem rests ultimately with Canada. Sooner or later England is sure to take the initiative; and then, if Canada refuse to federate, the scheme becomes impracticable. She is the essential link in the chain of federated Anglo-Saxon nationalities with which it is proposed to girdle the world. Imperial Federation without Australia is conceivably practicable; without Canada it is hardly possible.

All this may seem to most readers inflated and visionary, but it is not very rash to prophesy that before the century goes out the significance of Canada's position will be fully realized, and the interest she now excites will have been explained. There is every reason to conclude that Canada will not much longer rest content in her present attitude of tutelage, no matter how kindly or how wise the guardian. When comes the change, she has no lack of alternatives before her. If she feel herself compelled to refrain from Imperial Federation, she may prefer to develop her great resources along the lines of national independence; or she may, conceivably, desire to unite with the kindred nation on her borders. This latter alternative, however, it is well within the mark to characterize as altogether repugnant to the ardent national sentiment so rapidly engaging the hearts of the great majority of our people. With a most cordial admiration and a spirit of friendliness all too little reciprocated, we are accustomed to regard the United States as our brilliant exemplar, and to extend her the sincerest flattery that imitation can express,— even to the extent, it may prove, of working out our destiny fearlessly in our own way.

This question of Canada's future is a perilous one, on which even so secure a fame as that of Professor Goldwin Smith might in a measure suffer shipwreck. The office of prophet is one of no less danger than distinction. Once assumed it must be lived up to, at whatever hazard. Years ago Professor Goldwin Smith committed himself to the prediction that Canada was bound, rather sooner than later, to be absorbed into the United States; and he employed no small portion of his preëminent abilities to prove that the Dominion was, on the one hand, a useless and dangerous possession to Great Britain, and on the other, hopelessly ill-adapted for independent nationhood. He has continued to heap the abundance and eloquence of his scorn upon every outburst of national aspiration, and to prophesy ignominious failure for every enterprise of anything like a national complexion. And now when, in spite of his strenuous and unremitting discouragement, we seem to be making a solid advance toward stability and practical unification, the near prospect of seeing his predictions falsified seems to have moved

him to an utterance unworthy of his reputation.

It is hard for one reverencing unstintedly, as I do, the genius and scholarship of Goldwin Smith, to speak with equanimity of a book so brilliantly misleading and unfair as "Canada and the Canadian Question." We do not complain because the book is a strong and persuasive plea for a measure which, if accomplished, would mean the shattering of the structure we have wrought passionately to upbuild, the extinction of a name we love, the undoing of what our fathers suffered and bled to consummate. But we do complain when we find one who is master of all the arts of debate and whose antagonism we are bound in any case to lament, condescending to beg the question and suppress the truth. The book before us advocates a cause which should surely be discussed on its own merits and owe nothing to half statements or fallacious reasoning, however brilliantly disguised. Neither should it require to be supported by authorities to whom statistics and experience have already given the lie.

To impute such serious defects as these to a work by Goldwin Smith almost savors of impertinence; but they have been imputed, and the imputation made good, by critics of such sobriety and unimpeachable honesty as Principal George M. Grant. Even at the risk of seeming to fail in reverence to one of the greatest living masters of English prose, it is essential to speak one's thought fearlessly in regard to a book like this, which, by virtue of its matchlessly pointed and fascinating style and the renown of its author, is calculated to give wide currency to its subtle distortions of fact.

It is impossible within the limits of this notice to detail the instances of fallacy and unfairness to which I have referred. To do so would require a whole controversial volume. A single and compactly presentable instance must suffice. Mr. Smith speaks of the Intercolonial Railway of Canada as "spanning the vast and irreclaimable wilderness which separates Halifax from Quebec." This sort of thing cannot be said from ignorance; or if it be, the ignorance is certainly unpardonable in one who advances himself as an authority on Canadian subjects. The distance between Halifax and Quebec by the Intercolonial Railway is about 690 miles. From Quebec to St. Flavie, about 200 miles. The line runs through the populous valley of the St. Lawrence, and is beaded thickly with flourishing little towns. Then comes a space of 98 miles of what may justly be called wilderness, the far-famed fishing regions of the Metapedia, occupied only by a few small lumbering stations and here and there the lodge of a club of salmon-fishers. Along this tract, or at least the portion of it adjacent to the railway, the soil is thin and poor, the climate harsh; and the district is not likely to attract any considerable population while there is so much better land waiting to be occupied. From the New Brunswick boundary to Moncton, 200 miles further, the main line runs back of the settlements, to escape the many deep bays indenting the coast. It traverses here a country for the most part given up to the lumbering industry, but it sends many short branch lines off to the prosperous coast towns and villages, which furnish it a good local traffic. These coast settlements are wealthy and long-established, and to call this region a wilderness of any sort is simply farcical. The remaining 208 miles, from Moncton to Halifax, is run through the splendid farming districts of Westmoreland, Cumberland, and Colchester counties, and through the richest iron and coal areas of Nova Scotia. It is a region of growth and affluence.

If the foregoing specimen of Professor Smith's accuracy be supplemented by an instance of his ingeniousness in this argument, it may perhaps suffice to justify my criticisms. He declares the Intercolonial "fatally liable to snow-blocks," on the authority of two British artillery officers who, when the line was projected, expressed the judgment that it would be so. But he refrains from acknowledging that the experience of twenty years has disproved the prediction; and the impression so ingeniously conveyed to English and American readers is flatly at variance with the fact.

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MANNERS AND MONUMENTS OF PREHISTORIC PEOPLES.*

The Marquis de Nadaillac is already known to readers in Archæology by his work on "Prehistoric America." His new book, the full title of which is "Prehistoric Peoples, their Manners and Monuments," is a book of wider scope. Although the idea of the work is excellent, it is marred by many and serious faults.

* PREHISTORIC PEOPLES. By the Marquis de Nadaillac. Illustrated. New York: G. P. Putnam's Sons.

The author aims to give a *resumé* of our present knowledge in prehistoric archæology. In a series of eight chapters he takes us over a vast range of subjects, such as the Stone Age, Food-getting, War, the Progress of Invention, Ancient Dwellings, Monuments, Fortifications, and Tombs. Of books already existing, Joly's "Man before Metals" is the nearest like de Nadaillac's in its general plan. Joly's book is rather better than this, but it is of course not up to date. The faults in de Nadaillac's work are in part due to the author, in part to the translator. Our own Professor Morse will hardly recognize himself in Moore, quoted on page 179. On page 288 there is a picture of a human skull brought from Peru, from which a square piece has been cut, whose diameter is about one-sixth that of the skull. In the text we are informed that this hole measures 7x6 inches, which would make the skull itself a full yard across. These are, perhaps, errors in proof-reading, but there are many such in the book. Just as bad are many translator's blunders; the language at many points is either quite incomprehensible or actually misleading.

But it is a thankless task to emphasize too much such blunders. The author himself is open to serious criticism. There are but few archæologists in Europe who know much of American Archæology; there are many who try to speak and write upon it. De Nadaillac has written a book on the subject, and he loses no opportunity to introduce American topics into his discussion, although he is seldom happy in doing so. Almost any quotation will serve to show this. On p. 296 we read: "The ancient Americans knew how to protect every height and every delta formed by the junction of two rivers with redoubts," etc. This statement concerning "deltas" is a peculiar one; it may be that the translator is to blame here and not the author. But continue the passage: "Not without astonishment we make out a regular system of fortresses connected with each other by deep trenches and secret passages, some of them hewn out beneath the beds of rivers." "It would take us too long merely to enumerate all the ancient fortifications still existing in North America. Moreover, they all resemble each other so much that a description of a few of them is really all that is necessary to prove their importance." If these statements mean anything, they mean that fortress systems, with secret passages, some of them hewn out beneath the beds of rivers, are not rare; but in his description de Nadaillac gives no such cases. In another paragraph (and these are taken at random, not selected), on p. 234 the author states: "In America Dr. Abbott has sent to the Peabody Museum more than 20,000 stones which were collected by him at Trenton on the banks of the Delaware; and quite recently I was told that in sinking a well in Illinois the workmen came upon a deposit of more than 1,000 worked flints, all of oval form." The author is speaking in this connection of ancient quarries, and the only opinion one could gain from the text, if unacquainted with the facts, would be that Dr. Abbott's find was an old quarry site where 20,000 rejected fragments of stone had been found — or else that he happened upon a "pocket" of that number of partly finished implements in the river-bluff. As a matter of fact the "20,000 stones," were 20,000 stone implements of all kinds, collected through a period of years, in all parts of New Jersey.

One great fault in archæology is the confounding of things that are distinct and independent. If the study is ever to become scientific we must work carefully and systematically at the problems of each locality. Nothing is gained by rash comparison of unlike objects. This is a favorite pastime with de Nadaillac. The megalithic monuments of Europe, Asia, and Northern Africa are of great interest, and the study of their types, distribution, and meaning is important. But it is doubtful whether it is profitable to class the stone sepulchre at Acora (Peru) with them, and it is certain that there is nothing common between the mound of Cahokia and the dolmens of Europe.

In the statement about to be quoted it may be that the translator and not the author is to blame. De Nadaillac has been describing canoes dug out of single logs, which have been found in many places in Europe, and has given a really valuable sketch of the rise of navigation among prehistoric and primitive men — which he ends in these words: "We may add that ancient fishermen probably ventured but a short distance from the land, and would not need anchors, as they could easily carry their light boats on shore." The translator may intend to convey the idea that it is easy to beach a "dug-out" canoe. If, however, he correctly translates the author, we are impressed with the idea that de Nadaillac is theoretically, rather than actually, acquainted with the life of rude tribes. A "dug-out" is not light, and the carriage of it on shore is a very different thing from carrying a birch-bark canoe or

a coracle. This suspicion that de Nadaillac knows more of primitive life from study of museum specimens and reading of books than from contact with barbarians, has considerable foundation furnished by other passages of his work.

We may appear to have criticised the book harshly. We have no intention of so doing, and we earnestly desire to give credit for its good points, which are neither few nor unimportant. Three of these we wish particularly to commend: First, the volume is profusely and well illustrated and some at least of the cuts are new. Second, the book abounds in excellent summaries of our present knowledge upon special topics, and is thus very convenient for reference. Among such summaries are those dealing with European prehistoric fortifications, vitrified forts, wounds by stone-age implements, megalithic monuments, the Lake-dwellings not of Switzerland alone but of all Europe, etc.; while it is true that in these occasional illustrative matters are dragged in which are quite out of place, the idea and much of the carrying out of it is excellent. Lastly, to many readers of writings upon Prehistoric Archæology, Santorin and "the towns upon the Hill of Hissarlik" are quite unknown. To such, de Nadaillac's recapitulation of the results of the recent excavations made in those regions by Schliemann and others will be be very welcome and helpful.

FREDERICK STARR.

A NEW HISTORY OF AMERICA.*

"History has become primarily an inquiry into causes. . . . It is better to have a living history at the expense of some mistaken conclusions than a dead narrative containing nothing that can be challenged or disproved." From these words of Mr. Payne, in the opening pages of the first volume of his "History of America," it will be seen that the design of the work is distinctly philosophical. He aims at a new treatment of his subject, which shall set in its right relations the development of this "huge social and political creation," "the last and greatest act in the great historical drama of the world." This is indeed an ambitious design. It must be admitted that America has as yet failed to receive this large treatment, this adjustment of her history to world-history. But at the same time it must be seen that such a work demands not only profound historical insight and a genius for generalizations, but also an exhaustive acquaintance with the monographic literature bearing on America, and the temperament of an investigator as well as that of a philosopher. If such a history is in truth to be "living history," and not ephemeral, it must be based on much deep delving after facts, lacking which, all lofty philosophical flights will be Dædalian.

The reader will therefore inquire how the author has qualified himself for his task. Mr. Payne is a fellow of the University College, Oxford. He has written valuable works on colonization. In his preface he expresses indebtedness to Bishop Stubbs, and to other English scholars of less note, and to Colonel Church, "the distinguished American engineer." His footnotes are sparing of American authorities. On the side of aboriginal America he appears to have relied on older writers, and to have made little or no use of the rich material to be found in the pages of the American investigators cited by Mr. Fiske, for example, in his recent work on the discovery of America.

Three fundamental conceptions appear in the book: First, American discovery and early colonization are carefully traced back to European movements working for centuries toward this result; it is aimed to exhibit the incidents of American history by the light of contemporary incidents in Europe. Second, the physical conditions of the New World which affected aboriginal life and discovery are emphasized; his inquiries lead to conclusions "which verify in a remarkable manner the doctrine that the general course of history is ultimately controlled by physical events." Third, the Indian populations receive extended consideration, it being the author's view that American history cannot be treated as a "simple expansion of European enterprise on the virgin soil of the transatlantic continent."

Four periods are noted as marking the history of the New World. First, the discovery and Spanish conquest — the period of romance. Second, the period after the decline of Spanish ascendancy, when the balance of power in America begins to pass from the Latin to the Teutonic nations. Third, the period of the rivalry of France and England, and the victory of the latter. Fourth, the era of independence, after which "the new world enters on its destined function of giving to the European race, and

* HISTORY OF THE NEW WORLD CALLED AMERICA. By Edward John Payne. Volume I. New York: Macmillan & Co.

especially to its English member, an effective predominance in the balance of power over the globe." These processes indicate the scope of the author's work.

The present volume is divided into two books, the first dealing with the discovery, and the second with aboriginal America. Mr. Payne finds three ways by which America could be most easily approached from Europe: the Arctic current, flowing past Greenland, and down the American shore; the route of the trade-winds; and the equatorial current.

"These three great physical forces are in fact three roads which the terrestrial system has evolved to lead Europe to America. Anyone acquainted with these three physical facts might safely have predicted such a result, and almost fixed the time of its accomplishment. The first of these highways would be reached as soon as northern adventure reached the coasts of Greenland. . . . The second of these highways, the grand highway of the trade-winds, would be reached as soon as the adventurers of the Spanish peninsula, ever exploring farther and farther seawards in the Atlantic, as well as coastwards around the continent of Africa, had passed the tropic of cancer, and reached the islands of Cape Verde. . . . The third of these highways would be reached soon afterwards. As the adventurers of the Peninsula advanced farther and farther south and west in the southern hemisphere, the great equatorial current, aided by one of those hurricanes that so often follow it, could hardly fail to seize upon some one of them and cast him on the shore of Brazil."

Mr. Payne proceeds to examine each of these processes in detail. The inquiries of the classical geographers into the relations of western Europe to eastern Asia are given a remarkably clear exposition. The reader is made to see how "the greatest fruit of the Renaissance was America."

The northward explorations of the Norsemen are less satisfactorily dealt with. Here Mr. Payne exhibits his weakness in regard to recent investigation. He relies upon Rafn's Antiquities,— in its day a noble work, but now only to be used by the aid of writers like Storm, Reeves, etc. The excellence of John Fiske's treatment of this field comes out strongly by comparison. Mr. Payne is laughably precise in fixing the landfall of Leif Ericson in the mouth of Pocasset river, with the assurance that the coasts are so accurately described in the saga "as to leave no doubt of their identity." It would be interesting to know how the author has determined that New England was then occupied by a dwarf species of the Esquimaux race, dwelling in caves. We are also puzzled to hear that Adam of Bremen (who died in the year 1076) wrote in the twelfth century. In the opinion of the author, Cabot's filiation with the Norse discoveries "may be clearly proved." The proofs he finds in the facts that Cabot went by way of Iceland, and that he applied the name "Newe Isle" or "Newe-founde lande" to his discovery, corresponding to the Nyjaland, applied by Icelanders to America. The belief in a large island lying in the North Atlantic, to the west of Ireland, he thinks clearly arose from the Norse discoveries. He makes the extraordinary assertion, without citing any authority, that "to the Icelander in the time of Cabot the exploits of Biarne and Leif were as well known as those of Anson and Cook are to the modern Englishman." Now, some connection may hereafter be shown between Cabot's voyage and the Norse discoveries; but in view of the naturalness of calling any newly-found land by that name, and in view of the many legends of outer Atlantic islands from the days of Atlantis, and of the theories of the plurality of habitable lands, it is rash even to conjecture that the "Newe Isle" must be related to Norse discoveries. The records of the voyages to find the Island of Brazil indicate that they were undertaken at the instigation of Cabot, rather than by reason of Norse reports; and we have some evidence that it was the fame of the achievements of Columbus which animated Cabot. Whatever be the truth about Cabot's relation to Norse voyages, it is plain that Mr. Payne, in his search for causes and affiliations, is prone to be too absolute in his assertions, and to see connections without proving them. Relying upon Buckle's philosophy of physical causes for historical movements, he might with as much reason explain Cabot's voyage by instancing the same causes that lead to Leif's discovery: the island stepping-stones across the North Atlantic, the ocean currents, and the pathway of the fisheries from the Faroes to Iceland and Newfoundland. If physical causes serve in the one case, why not in the other? It is also odd that while he mentions Columbus's visit to Iceland, he passes it with the statement that it appears to have had no connection with his famous undertaking. This is doubtless correct; but if so much knowledge of Vinland remained in Iceland, and if the sailors to Iceland knew so much of these reports, the question why Columbus did not learn of Vinland is at least worthy of some thought.

The author's survey of the character of Columbus is independent and interesting. He says that the great discoverer, by the tone of his thought, is to be classed rather in the Middle

Ages than in the Scientific era, where Humboldt appears to put him.

"His ill-directed ambition, his sentimental fidelity to the monarchs who hired him and cheated him of his hire, his love of the show of power and dignity, his intolerance of any theory of his discoveries except his own, indicate a temperament far indeed from that of the philosopher; and the literary work which employed his latter years, treating of the prophecies which he conceived himself to have been instrumental in bringing to pass, evinces a mind wholly under the sway of a gross and narrow theology. . . . A stubbornness which did no credit to his judgment and self-control was the very secret of his successes and failures. Only in his earlier years did that characteristic serve him."

Mr. Payne holds that although the crusading influence affected Columbus, the quest for gold was the main object of his expeditions, and the slave trade went with it. He adopted the ideas of Toscanelli (the Italian student of classical geography), respecting the possibility of reaching India from Spain. His greatness "consisted mainly in his practical capacity as a great sea-captain." He saw that previous attempts to cross the margin of ocean had failed because of a lack of ships and equipment; these he secured, and, seeking India, unwittingly found America. His landfall Payne places on Mariguana; following Varnhagen, and apparently in ignorance of the work of Cronau, which puts it, with more reason, on Watling Island. The succeeding explorations are traced with a luminous consideration of casual relations, and an admirable arrangement.

Perhaps, however, the most original part of the work is the second book, in which the author works out the effect of the physiography and natural products of America upon the aborigines of Mexico and Peru, and shows the causes of the various stages of culture in America, the relation of the Indians to Spanish settlement, and to the character of Spanish colonial life. Two changes, says the author, transformed the society of aboriginal America, as they transform all society; the substitution of an artificial for a natural basis of subsistence, and the establishment of the gods as the principal members of the community. Space forbids any detailed consideration of the interesting way in which this theory is worked out. The student of aboriginal America cannot afford to be ignorant of this work.

In spite of an unfortunate tendency to strain the facts in order to show filiations, a dependence on older writers, and an apparent ignorance of many valuable investigators of recent date, it must nevertheless be said that Mr. Payne's work is one of the most suggestive and useful works on America that has ever appeared. If it is not altogether to be accepted, it will, as the author himself hopes, at least facilitate the task of writing the history of America on broader lines than any other writer has as yet followed.

FREDERICK J. TURNER.

MORE HOLIDAY PUBLICATIONS.

Messrs. Charles Scribner's Sons issue in sumptuous form "The Life and Letters of Washington Allston," by Mr. Jared B. Flagg. Mr. Flagg has done his work thoroughly and sympathetically, and has combined biography, anecdote, art talk, and epistolary extract, in due proportion. Allston's life was unusually rich in the incidents and associations which go to the making of readable biography. His career in England as painter and *quasi* man of letters threw him into the society of the class of people that the world likes to read about — Sir Thomas Laurence, Leslie, Haydon, Mulready, Sir George Beaumont, Hazlitt, Lamb, Coleridge, Irving, etc.; and of these associations Mr. Flagg has liberally availed himself. Allston was a great admirer of Sir Joshua Reynolds. One day while at Petworth he was looking at a portrait by Van Dyke, when Lord Egremont, coming up, asked his opinion of it. "Very fine," said he, "and had I not known it to be Van Dyke's I should have supposed it to be one of Sir Joshua's." "Do you mean to compliment Van Dyke or Sir Joshua?" said his Lordship. "Van Dyke," answered Allston. "Then you think him inferior to Sir Joshua?" said Lord Egremont. "Yes, I do," said Allston. "So do I," said his Lordship, "though I hardly dare to say so." Perhaps neither critic took into account Reynolds's all too fleeting colors. Mr. Flagg quotes a shrewd, and we may say prophetic, judgment of Allston's on Carlyle's "French Revolution": "I do not see any original ideas in it, but I see a great deal of original English. He takes a common thought and belabors it with his Babylonish jargon until it appears like something original. The man has made a god of his own intellect, and worships it with perpetual somersaults." Allston was intimate with Coleridge, and on one occasion received some curious advice from him: "Coleridge told me that he could introduce me to the acquaintance of nearly all the authors in London, but he would not do it, for he would be sorry to have me know them. He told me seriously that he did not know so entirely worthless and despicable a set of men as the authors by profession in London, and warned me solemnly to avoid any intercourse with them." The volume is throughout a fine specimen of bookmaking, and it is enriched with eighteen admirably executed full-page plates from Allston's paintings, both portraits and historical subjects. There is a portrait of Allston by George W. Flagg.

Comment on the text of Green's "Short History of the English People" is superfluous. The work is a classic and unique in its way; and we are pleased to note that it has at last been supplied with the one element needed to make it relatively perfect — suitable illustrations. Messrs. Harper & Brothers have issued the first volume,— a fine royal octavo, gilt top, and untrimmed leaves,— of the "New Illustrated Edition"; and we find little to cavil at either as to the quality of the plates or the principle of their selection — which has been determined, says Mrs. Green in her excellent Preface, "by a desire to get at the contemporary view of men and things rather than by canons of art." The plates throughout are strictly interpretative of the life and manners of the English people, tending to inform the student, rather than to appeal to the æsthetic sense. The list of illustrations, with notes, occupies twenty-six pages, and many of the cuts, embracing coins, seals, buildings, ornaments, tools, characteristic incidents of daily life, facsimiles of MSS. and tapestries beautifully printed in the original colors, etc., are here published for the first time. There is an abundance of maps, colored and plain, and mention should be made of the fine frontispiece portrait of the author. Apart from mere attractiveness, the educative value of the work is, we should say, almost doubled by these plates, and their mnemonic value is a most important element.

Messrs. Harper & Brothers' handsome reprint, "The Armies of To-day," a series of authoritative articles on the standing armies, their personnel, equipment, etc., contains matter both of instruction and entertainment. Lord Wolseley's article on the British soldier is especially bright and readable. Cromwell's army of about 80,000 men he thinks was "by far the finest in every respect that we know of in modern history," and he offers some pertinent criticism as to the English "system of cold seniority" followed in the promotion of commissioned officers. The ludicrous wardrobe of "Tommy Atkins" comes in for some tart comment, and that of his superiors fares little better: "We must," however, allows the writer, "make the soldier's clothing acceptable to the men who have to wear it, and, strange to say, they like very tightly fitting coats and trousers, to swagger about in with their sweethearts. They like those ridiculous forage-caps stuck on the side of their heads, and which are no protection either from sun or rain. I suppose the house-maid 'Jill' prefers her soldier 'Jack' in this outlandish costume, for in no other way can I understand why the wearers should like such tawdry and uncomfortable finery. . . . Is there any one outside a lunatic asylum who would go on a walking tour, or shoot in the backwoods or the prairies, trussed and dressed as the British soldier is? This applies to all ranks, for I confess to a feeling that the dressed-up monkey on a barrel-organ bears a strong resemblance to the British general in his meaningless cocked hat and feathers of the last century, and in his very expensive coat, besmeared both before and behind with gold lace." Lord Wolseley seems to be one of those rare Englishmen who would remove an anomaly simply because it is an anomaly. The volume is handsomely illustrated.

In Mr. Theodore Child's "The Praise of Paris" (Harper), a series of articles gathered from "Harper's Magazine," honors are pretty equally shared between author and illustrators. Mr. Child knew Paris thoroughly, and loved it; and he has given an extremely spirited account of Parisian society in its several phases, besides some historical and much locally descriptive matter. All in all, the book is the best general description of Paris that we have seen. Mr. Child devotes an exhaustive chapter to the duel. "Duels," he says, "between journalists and politicians are so entirely special in their nature and meaning that we may as well speak of them separately. First of all, let us thoroughly comprehend that these duels are simply the result of professional necessities or prejudices, and in nine cases out of ten the adversaries fight merely for the gallery—*pour la galerie*—and for the sake of public opinion. The journalists and politicians are in a measure the gladiators of Paris, and if they do not prove themselves good gladiators they are liable to be hissed, howled at, worried, and harried, until life becomes unendurable." This curious convention which compels two respectable Christian gentlemen to go out into the fields and shoot at each other like painted savages is thus explained by Henri Rochefort in a note to the author: "Duelling, the absurdity of which is evident, is a product of Catholicism. The believers of former times imagined naively that the victor was in the right, and that the vanquished was in the wrong, because both had undergone the judgment of God. . . . However, this kind of exercise has now entered so profoundly into our habits that, in order to put an end to it, there would be needed nothing less than a new Richelieu to have the two adversaries decapitated." As already intimated, the illustrations in Mr. Child's volume are above the average, M. Lepère's street and architectural views being really artistic in spirit and handling.

The history of Venice, Byron's "sea Cybele" that has so long, and not unjustly, borne in the world's imagination a unique position, and the story of her Doges, captains, painters, and men of letters, can be nowhere so attractively studied as in Mrs. Oliphant's "The Makers of Venice." The work has passed through three editions, besides re-issues, in five years. Messrs. Macmillan & Co. have issued for the Holidays an extra-illustrated edition (generally similar to "The Makers of Florence" of last season) of the book, containing thirty "extra" photographic plates of Venetian churches, palaces, etc., besides a fine frontispiece portrait, by O. Lacour, of Leonardo Loredano, and forty-eight woodcuts by Mr. H. R. Holmes. The volume is beautifully bound in wine-colored cloth, stamped in gold

with a cut of the winged lion, and backed with white extra-heavy linen. Unfortunately, there is no index.

From the press of J. B. Lippincott Company come two beautiful sets of books: "Tales from the Dramatists," four volumes, and "Tales from Ten Poets," three volumes. In uniform bindings of pale green cloth, with gilt lettering and decoration on back, and each set boxed neatly, they present a highly attractive external appearance, which is, moreover, fully confirmed on interior acquaintance. The aim of both series is similar, being an attempt on the part of their respective authors to do for certain of the poets and dramatists what Charles and Mary Lamb did for Shakespeare,— namely, to tell in prose the stories of their masterpieces. Less juvenile in tone than that ever-popular work, readers of all ages will find here an agreeable introduction or reminiscence, as the case may be, of England's world-famed works. The "Tales from the Dramatists" are told by Charles Morris, and include twenty-eight stories, chosen mainly from the more popular plays of the leading dramatists of the eighteenth and early nineteenth centuries, each prefaced by a short biographical sketch of its author, and in most cases by a good portrait also. As a rule, each author is represented by but one play, but two are given from Sheridan, two from George Colman, Jr., and two from Edward Bulwer Lytton.

Houghton, Mifflin & Co. issue Sig. Rodolpho Lanciani's "Pagan and Christian Rome," a companion volume and chronological supplement to the Professor's able work, "Ancient Rome in the Light of Modern Discoveries." The work is characterized by the same constructive ingenuity and minute patient research as its predecessor, and possesses, perhaps, for most readers a closer human interest. In Professor Lanciani, the antiquarian zeal of a Monkbarns is profitably tempered by scientific sobriety; and we rarely note in his pages the kind of over-ready surmise which, in "The Antiquary," transformed "Aiken Drum's Lang Ladle" into a Roman sacrificing vessel. The present volume covers the first five centuries of the Christian era, and depicts the gradual metamorphosis of the Rome of the Cæsars into the capital city of Christendom. Temples, churches, Pagan cemeteries, the Catacombs, the tombs of Emperors and Popes, are described in detail. "We must not believe," says the author, "that the transformation of Rome from a Pagan into a Christian city was a sudden and unexpected event, which took the world by surprise. It was the natural result of the work of three centuries, brought to maturity under Constantine by an inevitable reaction against the violence of Diocletian's rule." This period of slow interpenetration of creeds and observances, Christian and pagan, when, as Byron figuratively phrased it,—

> "The apostolic statues climb
> To crush the Imperial Urn, whose ashes slept sublime,"—

is readably and clearly set forth by Professor Lanciani. The volume, like its companion, is a rich one externally, beautifully bound and printed, and thoroughly illustrated.

The "Tales from Ten Poets" (Lippincott) are written by Harrison S. Morris, and deal with nineteenth century authors exclusively. Tennyson is represented by two selections — "Enoch Arden" and "The Princess,"— Browning by two — "The Ring and the Book" and "The Blot on the 'Scutcheon." The other poets have one each, and are Rossetti, William Morris, Mrs. Browning, Matthew Arnold, Buchanan, Swinburne, Owen Meredith, and George Eliot. In each case the central idea and even the detail of the poem have been preserved as strictly as is consistent with the production of a well-rounded and complete tale in prose. To the genuine poetry-lovers there may seem something of desecration in any process of this nature, but there are others who will feel themselves helped greatly, and their enjoyment of the originals heightened, by seeing what durable foundations lie beneath these great achievements of the poetic art, and by reading the story for its own sake alone.

"The New England Country" (Lee & Shepard), a very prettily bound book, with text and illustrations by Mr. Clifton Johnson, contains over one hundred pictures, mostly photographic prints, of New England life and scenery. The views are well chosen and well reproduced; and the volume should prove a welcome gift to those whose early memories are rooted in the "section" described.

"The Fallow Field" (Lee & Shepard), a poem by Julia C. R. Dorr, with charcoal sketches reproduced in half-tones, by Zulma D. Steele, merits the pleasing setting given it by the publishers. Mrs. Dorr's verses are feeling and musical, and the charcoal plates are nicely done. The volume is an oblong quarto, full gilt, in light-green binding, and should find favor with those whose tastes run to this style of publication.

A tasty volume of the marked Holiday type is "Gleams and Echoes" (Lippincott), a series of six short poems by A. R. G., author of "Night Etchings," with six full-page engravings after drawings by more or less familiar artists. Of these plates, one by Mr. H. Bolton Jones and one by Mr. F. B. Schell are noticeably good. While the verses are rather too subjective in tone to lend themselves well to illustration, the book is a rather pleasing one of its class.

Our old friend "Sir Roger De Coverley" (Macmillan), makes his appearance this Christmas suitably resplendent in a coat of green and gold. The little volume is finely printed in unusally open type, and the artist, Mr. Hugh Thompson, has caught the humor of the characters perfectly, Will. Wimble, the Chaplain, John Matthews, Tom. Touchy, and the rest of the good Knight's familiars, being rendered with a spirit and felicity that would have satisfied Mr. Spectator himself.

We note nothing this year more thoroughly tasteful and dainty throughout than the "Kirriemuir Edition" of Mr. James M. Barrie's novel, "The Little Minister" (Lovell, Coryell & Co.), and the text, we need scarcely say, deserves its setting. The two little octavos with their lilac slip-covers, chaste lilac-and-gold bindings, red initial letters, and pliant hand-made paper, are gems of book-making. There are eight capital full-page etchings illustrative of the story, and an etched portrait of the author. The publishers also announce an *édition de luxe*, limited to 260 copies, signed and numbered.

The current volume of "The Magazine of Art" (Cassell) presents its usual attractive and varied array of wood-cut, process, and etched illustration, together with articles bearing more or less directly on art topics, paragraphs of current art news, authoritative reviews of art books, etc. The list of contributors is, as heretofore, an excellent one, embracing such names as Professor Baldwin Brown, Linda Villari, Mr. A. C. Swinburne, Mr. Theodore Child, Mr. Cosmo Monkhouse, Helen Zimmern, Mr. T. Woolner, etc., and these writers have treated their subjects concisely and not too technically. The volume makes an attractive gift-book of permanent value.

A chastely ornate and artistic volume is Lippincott's "Atlina," a poem by M. B. M. Toland, with full-page drawings, printed in photogravure on vellum, by Messrs. H. R. Bloomer, J. Alden Weir, F. S. Church, F. Dielman, and others, and various decorative designs in tints, by Mr. A. F. Jaccaci. Mrs. Toland has found a fruitful theme in Plato's "Atlantis," and her verses are graceful and not devoid of fancy. Some of the full-page plates, notably those by Messrs. Dielman, Church, and F. C. Jones, may be fairly pronounced exquisite, and the volume, in its delicate cover of white, pink, and gold, will not fail to catch the discriminating eye.

"Under Summer Skies" (C. L. Webster & Co.), by Clinton Scollard, is a collection of brief travel-sketches from Egypt, Palestine, Italy, Bermuda, etc., acceptably illustrated with drawings by Margaret Landers Randolph. Mr. Scollard is known to the public as a writer of graceful verse, and his present excursion into prose will not disappoint his friends. The publishers have given the volume a pretty setting, the light-blue cover stamped in silver and gold having a pleasing effect.

We must dismiss the following Holiday publications with a few words,— in many cases far fewer than they deserve. The new edition (Lippincott) of "The Letters of Philip Dormer Stanhope, Earl of Chesterfield" gives us Lord Mahon's text, and fills five beautifully-printed volumes. It meets all the requirements of a standard library edition, and, as such, will find a place in every large collection of books, as well, we trust, as in many collections of moderate size. Being only a reprint of the Mahon text, it does not, of course, include the Earl of Chesterfield's recently published letters to his godson. The modern processes of photo-engraving have made it so easy a matter to illustrate a book now-a-days, that the stream of old favorites in new dresses flows steadily on, and shows no signs of exhaustion. So popular a work as Mr. Charles Dudley Warner's travels "In the Levant" (Houghton) was sure to be seized upon for illustration, and we now have it in two handsome volumes, with more than a score of full-page photogravures. There is also a new portrait of Mr. Warner. Another old-time favorite is Mr. William Ware's "Zenobia" (Estes), to which the photogravures of the new edition, showing the ruins of Palmyra, add a very substantial interest. "The Life and Adventures of Peg Woffington" (Dodd), by Mr. J. Fitzgerald Molloy, is an attractive work in two volumes, with a great number of illustrations, most of them from old portraits. "Songs from the Operas" (Brentano) include three numbers, "Lohengrin," "Faust," and "Carmen." Each volume contains the words and music of one or two songs, with illustrations by Mr. Frank M. Gregory. "Onward, Christian Soldiers" and a "Magnificat" are two volumes published in the above series, and illustrated by the same artist. "Scenes from the Life of Christ" (Putnam), edited by Miss Jessica Cone, has for text passages of Scripture, and for illustrations a great number of famous pictures by old and modern masters. In the series of "Literary Gems" (Putnam), published in vest-pocket volumes with flexible leather covers, we have such classics as Milton's "L'Allegro," Bryant's "Thanatopsis," Sheridan's "The Rivals," Gray's "Elegy," Irving's "Rip Van Winkle," and Thackeray's "Charity and Humor."

More Books for the Young.

A good story of adventure is sure of a hearty welcome from the boys, and perhaps no variety of book deserves it more fully. In this country especially, the acquisition of wealth is too often regarded as a sufficient ambition, and few boys are encouraged to risk poverty and privation. So it is through the imagination alone that they gain an outlook into a larger life, — a world where courage is the chief virtue, and danger is rather to be welcomed than feared. The love of excitement, which is a part of every boy's nature, is a saving grace, and should be guided and encouraged as a necessary part of his development. The ability to get away from himself, to accept a point of view distant from his own, to feel the emotions of another race and think their thoughts, is essential to a broad and healthy mind. Tales of other nations and stories founded on history and mythology, provided that they are well written, perform a distinct service for boys and girls, and inevitably, though unconsciously, widen their outlook upon life and nature, and intensify their sympathies. Several books of this kind have been issued for the Holidays this year, books that are natural and wholesome, and yet exciting enough to interest any youth. Two of them are written by Mr. G. A. Henty, who is one of the most vigorous of English writers for boys.

"Condemned as a Nihilist" (Scribner) relates the adventures of a boy of sixteen who is sent to Russia on business for his father, becomes intimate with Nihilist conspirators, though ignorant of their character, and is arrested with them and convicted of their crimes. His experiences as a prisoner in Russia and in Siberia are vividly described, and the picture of convict life is far less terrible than Kennan would lead one to expect, softened doubtless from the rigid truth. But the larger half of the book is concerned with Godfrey's escape from custody, his thrilling adventures through the northern summer and winter, his triumphant conquest of all difficulties, and final return to civilization. His loyalty, his high spirits, and his bravery in the midst of danger, make the book wholesome reading, and its style is straightforward and simple. "In Greek Waters" (Scribner) is even more instructive and elevating. With its pluck and dash and generous sacrifices, this story of the Grecian war for independence has action enough in it to inspire any boy with ambition. "The Thirsty Sword" (Scribner), by Mr. Robert Leighton, is a story of the Norse invasion of Scotland in the thirteenth century, filled with stirring incidents, with battle, murder, and perilous rescues. The conversations in stately archaic language are handled without affectation, and give a certain old-world charm to the book.

"The Battle of New York" (Appleton) brings one nearer home, as Mr. William O. Stoddard has developed some of the dramatic possibilities latent in the time of the great war. An exciting tale is the result, one in which the sympathies are divided, as one brave boy works for the Union and another for the Confederacy. Dave's career as a spy seems too simple to be possible, but it is well-described. The style throughout is fresh and vigorous, and the book is well printed and bound, but badly illustrated.

Several other volumes are inspired by the events of the War, and no less than three of them relate to the greatest of its heroes. The most ambitious of these is the "Life of Abraham Lincoln" (Harper) by Mr. Charles Carleton Coffin, who has written many valuable books for boys. The present volume contains the inspiring story of Lincoln's life, told in a varied and rather jerky style, but living and picturesque. Lincoln's figure alone is drawn, and the presentment is not unbiased, nor is it as stirring and many-sided as the man. But the story will serve to enlighten and entertain many patriotic boys. It is well and profusely illustrated. "The Children's Life of Abraham Lincoln" (McClurg), by M. Louise Putnam, is written in a simpler and more straightforward style and appeals more directly to a child's sympathies. It is clear and, except in regard to Lincoln's infancy, concise. The writer wisely includes many extracts from the President's speeches and State papers, in the belief that the young also can understand and appreciate them. "In the Boyhood of Lincoln" (Appleton), by Hezekiah Butterworth, combines history, tradition, and fiction in an inextricable mass. Black Hawk and some brave relentless Indians are introduced to give zest to a recital of possible events in Lincoln's school-life, and much is made of the character of the boy's father. The book is conversational and written chiefly in dialect. "Tom Clifton" (Crowell), by Mr. Warren Lee Goss, also relates to the War, and especially to the Western boys in Grant and Sherman's army. Tom's experience in moving from the East to a Western wilderness is well described, and followed by his more dangerous adventures in the army. It is interesting reading, and boys cannot be told too often the heroic story of those exciting years.

In the present scramble to enlighten the world in regard to Columbus and his discoveries, the children are fortunately not forgotten. Elizabeth Eggleston Seelye has written "The Story of Columbus" (Appleton) with admirable clearness and discretion. It is a fascinating narrative, rich in the picturesque situations that appeal to children old and young. The picture of the discoverer himself is attractive without being unfairly flattering; and one gains from the book a fair idea of the difficulties that he was obliged to meet and conquer. The book is well printed, and charmingly illustrated by Allegra Eggleston with drawings that are full of character and artistic feeling. The compilers are daughters of Edward Eggleston, who provides the book with a good introduction.

Several other historical and semi-historical volumes are published this year. "Little Arthur's History of Rome" (Crowell) is one of these; and it is written by Hezekiah Butterworth, who hardly makes the most of the great old tales. He commits the fault of writing down to the comprehension of children, an unnecessary condescension, as they would be quick to appreciate a more fluent and vivid style than this. It aims to cover the field from the Golden Age to Constantine, and is well illustrated with reproductions of photographs. "Pictures from Roman Life and Story" (Appleton) is less ambitious in its purpose, but it reaches a higher plane than the other. Written by the Rev. A. J. Church, who is the author of "Stories from Homer," it contains detached sketches of some of the great figures of Roman history and of certain dramatic episodes. The descriptions are well written, and there is so little ambiguity in the characterizations that any child could gain some definite impression from them. The "Tales of Ancient Troy and the Adventures of Ulysses" (Estes), edited by Walter Montgomery, are intended for younger readers. The stories are made graphic and interesting; and though the book is disfigured with badly-drawn illustrations, it is a good introduction for very young children to the study of Homer.

It is a far cry from Troy to Japan, but the next book on our list deals with the land of the cherry-tree and the chrysanthemum. This little volume on "Japan in History, Folk-Lore, and Art" (Houghton), by William Elliot Griffis, gives one an insight into a strange and fascinating civilization. Many of the myths and traditions of the Japanese are made interesting here, and Mr. Griffis describes some of the more entertaining episodes in their history. His style is lucid, and older children can gain pleasantly through this book much valuable information. Charles F. Lummis, on the contrary, has carefully explored parts of our own country, and brings back from his travels stories stranger than the strangest, and more foreign than the Japanese themselves. His book, "Some Strange Corners of Our Country" (The Century Co.), deals with nature as well as man, and contains descriptions of the American Sahara and the great cañon of the Colorado, besides its vivid characterizations of the Indians. The houses of the cliff-dwellers are accurately pictured, and the remains of the caves in New Mexico. Much space is given, too, to Indian customs,—to their dances, their magicians, their names, and the weaving of their blankets; and there are few boys who would not delight in these chapters. Still another corner of our country is explored in "Along the Florida Reef" (Appleton), by Charles

Frederick Holder. The life of a party of boys on one of the islands to the south of Florida, is the thread upon which much valuable information in natural history is strung. The character and habits of innumerable creatures of land and sea are described as the boys discover and investigate them; and they are made interesting to the dwellers in other climates who have not the same opportunities. The book is profusely and helpfully illustrated.

The greater number of the books of travel, however, relate to other lands, and one of the best of them, because one of the strangest and truest, is E. J. Glave's "In Savage Africa" (R. H. Russell & Son). Mr. Glave was one of Stanley's officers in 1883, and was for six years chief of a station on the Congo. In his introduction to the book, Stanley says that he is "a man who relishes a task for its bigness, and takes to it with a fierce joy." Some of this spirit, which must animate every discoverer, is reflected in the present book, and makes it inspiring to an energetic and ambitious boy. The illustrations are numerous and very good. "The Story of the Life of Mackay of Uganda" (Armstrong), told for boys by his sister, deals with the same kind of subject. Mackay was the pioneer missionary in Uganda, and though his letters are not free from bigotry, his bravery and his continual sacrifice of self make him a notable figure. His experiences among the savages are described in detail, chiefly through his own journals and letters. But one cannot help wondering at the end whether this devotion really benefitted the natives, after all. The same doubt enters one's mind after reading "The Story of John G. Paton" (Armstrong), who was for thirty years a missionary among the South Sea cannibals. The perils of such a life, however, are enormous, and the courage required to face them calls forth one's admiration.

Many other travellers have been active in the search for amusement for the young. Col. Thomas W. Knox continues his instructive series with a large and profusely illustrated volume called "The Boy Travellers in Central Europe" (Harper); Elizabeth W. Champney's trio journeys to the far East and entertains us gallantly on the way through the pages of "Three Vassar Girls in the Holy Land" (Estes); Mr. Hezekiah Butterworth turns this year to America and includes a chapter on the World's Fair in his "Zigzag Journeys on the Mississippi" (Estes); under the guidance of Mr. Fred A. Ober, we follow the "Knockabout Club in Search of Treasure" (Estes) through the Mexican mines and ruins; Harry W. French takes us "Through Arctics and Tropics" (Lothrop) in an exciting endeavor to right a wrong; and in "Frank Fairweather's Fortunes" (Morrill, Higgins & Co.) True Williams shows us buffaloes and Indians, tigers and bandits, monkeys and rebels,—all in the course of wanderings through South America.

The series of ten volumes called "The Roundabout Books" (Boston: C. E. Brown & Co.) is very well selected, interesting both to boys and girls, and in the main well illustrated. Three of them, "The Young Colonists," "Fighting the Saracens," and "The Fall of Sebastopol," are written by Mr. G. A. Henty, who understands the art of fascinating boys. There is excitement enough in all three books to satisfy the most exacting, and the first especially, describing life in South Africa, contains many battles with the Boers and Zulus. Mr. Harry W. French describes the adventures of "Our Boys in India" and "In China"; and Capt. C. W. Hall writes "Drifting Round the World," relating with gusto a boy's experiences in a journey to Greenland, Labrador, Russia, and Alaska. Three books were also contributed to the series by Mr. Edward Greey, who knows whereof he speaks in writing of Japan. These "Young Americans in Japan," "In Tokio," and in "In Yezo" see something of the life and study the habits of the Japanese in work and pleasure. They are instructively illustrated with many views and reproductions of drawings by Japanese artists.

Margaret Deland's "Story of a Child" (Houghton) is a book for the old rather than the young,—a book filled with the finer emotions, the more subtle reveries, of youth. It is the inner history of an imaginative child who is governed by a practical grandmother and comes under the influence of a selfish and worldly friend. The vicissitudes of the sensitive girl, whom no one understands or sympathizes with, have much in them of pathos; and the writer gives eloquent expression to the capacity for sorrow and for joy that resides in the mind of a visionary child. The moral of the book is chiefly for mothers, who may learn from it that many a child errs through the want of the right kind of encouragement and sympathy, and that his crimes are often the result of misdirected enthusiasm. If one could reach the child's point of view, as Mrs. Deland has done with exquisite tenderness in this book, what a revolution there would be in our judgments, and what a loss of that comfortable self-righteousness that we feel in dealing with them! Mrs. Deland's comprehension of the childish dreams and fancies is in itself imaginative and poetic. So unerring is her instinct and so intense her sympathy that we cannot forbear from quoting a part of Ellen's experience after running away, when the reaction has come with the yearning for home: "She became vaguely conscious of the companionship of the kind, silent earth, with its intimate sky clasping it like a dark hand jewelled by the moon and stars. A sense of comfort and security came over her,—an ebbing of identity; fear and penitence fell away from her like heavy weights. It was as though the little human creature vibrated with the sonorous rythmic march of the whole, and could not know so small a thing as self. Once she lay down, and looked up into the clear moon-flooded depths, and into the broad kind face of the moon itself. She thought that children who could lie on their mother's knees must feel as she did now, lying here in the warm still fields, lying on the earth's friendly lap, safe, and warm, and cared for, swinging among the stars! She was sure she should be taken care of; she wondered, with not too keen an interest, what the moon was saying to the listening earth. She sighed with comfort. It seemed to her that she would never get up, but lie here like a little mound, that would melt somehow into the field and grass. Perhaps it was the pagan in the child, this instinct for the Great Mother; very simply, without knowing why, there in the silence and peace, she knelt down and laid her cheek against the earth, and kissed it softly. Then she rose and trudged on in the moonlight."

A charming little book is the autobiography of a fox-terrier, called "Vic" (F. J. Schulte & Co.), by Marie More Marsh. It is daintily bound and printed, and written clearly and simply, and with a sympathetic warmth and vivacity that will appeal to any child who loves dogs. "Herminie's Triumphs" (Appleton) by Madame C. Colomb, is a much longer narrative, written with much tenderness and grace. The plot is in-

teresting, and the style has a rare touch of freshness and delicacy. There is something French in its sparkle, and something French, too, in its pathos, and in the delightful little drawings inserted here and there in the text. "The Bunny Stories" (Stokes), by Mr. John Howard Jewett, have been collected from "St. Nicholas" and form an attractive volume. The little tales are charming, and the many drawings by Mr. Culmer Barnes of the bunnies in costume are exceedingly clever. Among the other stories for girls and boys are "A Young Knight Errant" (Lee & Shepard), by Oliver Optic; "Cab and Caboose" (Putnam), a railroad story by Mr. Kirk Munroe; "The Lord of Dynevor" (Nelson), a picturesque tale of the time of Edward I. by Evelyn Everett-Green; "The Hot Swamp" (Nelson), a romance by R. M. Ballantyne, which travels twenty centuries back into the mists for its subject; "The Girls and I" (Macmillan), by Mrs. Molesworth; "Maggie Bradford's Fair" (Stokes), by Joanna H. Matthews, the story of a girl who is handicapped by the name of Gladys; "Dr. Dodd's School" (Dodd), by Mr. James L. Ford; "Lost in the Wilderness" (Price-McGill Co.), an exciting story of Southern California, by Lieut. R. H. Jayne; "In the Queen's Navee" (Brentano), the adventures of a cadet, by Commander C. N. Robinson, R.N., and John Leyland; and "Sherburne House" (Dodd), a vigorous story in which Amanda M. Douglas has shown much skill in character drawing.

Several volumes of fairy tales must also be added to those mentioned in our last issue. One of the best is "Baron Trump's Marvellous Underground Journey" (Lee & Shepard), in which the author, Mr. Ingersoll Lockwood, displays an ingenious fancy through a quaint and charming style. The land of the transparent people is particularly interesting, and the "little man with the frozen smile" is certainly novel. The drawings by Mr. Charles Howard Johnson add much to the attractiveness of the volume. Some interesting "Scenes in Fairyland" (Macmillan) are also recorded by Canon Atkinson for the entertainment of the little people. Three volumes are added to "The Children's Library" (Cassell), "The Brown Owl," by Mr. Ford Madox Hueffer, "An Enchanted Garden," by Mrs. Molesworth, and a collection of beautiful Welsh stories, edited by Meta E. Williams, and called "Tales from the Mabinogian." Four dainty little books by Florence and Edith Scannell are issued by Messrs. Estes & Lauriat to illustrate Christmas in England, France, Italy, and Germany. "The Little Musician," "Jean Noël," "Dulce's Promise," and "Lischen and the Fairy" are the titles of these prettily written and attractively decorated little books.

Susan Coolidge's "Rhymes and Ballads for Girls and Boys" (Roberts) is almost the only volume of poetry that is issued for the young. The verses are charming, however, inspired by a delicate fancy, a sweet reverence for the beauty of nature, and a sympathetic knowledge of childish likes and dislikes. The drawings by Mr. Edmund H. Garrett are very decorative. Prose and verse are united in Ella Wheeler Wilcox's "Beautiful Land of Nod" (Morrill, Higgins & Co.) It is a compilation for very little folks, and one which is fanciful enough to give them a great deal of pleasure. "A Book of Cheerful Cats and Other Animated Animals" (Century Co.) will delight children of all ages. It is written and illustrated by Mr. J. G. Francis with great originality and spirit. Nothing could be more cheerful, to use the author's well-chosen word, than these mirth provoking kittens. The character in them is inimitable, and the ideas delightfully ludicrous. A fascinating book is "The Dragon of Wantley" (Lippincott), by Mr. Owen Wister, for it holds the witchery of the olden time, with its chivalry, its gallant knights, and its ladies of high degree. Even were the story less good than it is, the decorative illustrations would be enough to attract one, so clever are they and so full of character, originality, and beauty of line. "The Admiral's Caravan" (Century Co.) is a charming story for younger children by Mr. Charles E. Carryl. It is modelled upon "Alice in Wonderland," but it is clever and contains some amusing verses. The illustrations by Birch are capital. Frances V. Austen has written a book called "Elfie's Visit to Cloudland and the Moon" (Estes), which is also good fun; and there is a "Treasury of Pleasure Books for the Young" (Lippincott), which contains the old favorites like "Puss in Boots." A new illustrated edition of the "Tales from Shakespeare," by Charles and Mary Lamb, is also published by Porter & Coates.

An excellent book for those young people who delight in amateur science and parlor pastimes is M. Arthur Good's "Magical Experiments; or, Science in Play "(Worthington), translated from the French by Messrs. Camden Curwen and Robert Waters. Most of the familiar tricks, as well as not a few that we have never met with before, are to be found in this attractive volume. Illustrations admirably supplement the printed directions given for performance of the tricks.

Several books for very little people remain to be mentioned. These are "Dorothy Darling" (Pott), by Mrs. George Paull; "Short Stories About Animals" (Cassell), by Gertrude Sellon; "Little Ways and Great Plays" (Worthington), by Elizabeth S. Tucker; "A Cup of Tea" (Worthington), by the same author, whose drawings are much better in this than in the other; "Bits of Prominent People" (Worthington), a set of divided pictures which are not as funny as they try to be; and "Our Little Men and Women" (Lothrop), a collection of verses and stories. The usual periodicals also appear in bound volumes, — "Worthington's Annual for 1893"; "Harper's Young People for 1892;" "Wide Awake" (Lothrop); "The Pansy" (Lothrop); and "Babyland" (Lothrop).

Briefs on New Books.

Scientific criticism as applied to modern music.

A very noble and valuable book of higher criticism, as applied to music, is that entitled "Studies in Modern Music," written by W. H. Hadow, M.A., Fellow of Worcester College, Oxford, and published by Messrs. Macmillan & Co. The main body of the work is devoted to expositions of three modern musicians and their places in the evolution of musical history,— namely, Hector Berlioz and the French Romantic Movement, Robert Schumann and the Romantic Movement in Germany, Richard Wagner and the Reform of the Opera. These are by far the best accounts of these matters of which we have any knowledge, yet interesting as they are, they are still less notable than the four chapters which precede them, and which deal with the general principles of musical judgment. Musical crit-

icism has seldom made any effort to advance beyond the bounds of a hazardous dogmatism. The laws of the plastic arts have been expounded by Lessing and Winckelmann; literature has had its prophets in Sainte-Beuve and Matthew Arnold; but musical ideals have been upheld or scouted, as the case might be, without the least reference to any general code of artistic laws. Mr. Hadow makes a bold, but scientific and highly suggestive, attempt to lay down some canons of musical judgment, to introduce some method in the reign of uncertainty and chaos. He grants at the outset that musical criticism is preëminently difficult to express with clearness and certainty, that no law of musical science is to be taken as final, and that there will always be a difference of taste in musical matters. But, these facts notwithstanding, it is still possible to establish certain principles of criticism which may enable us to discriminate good from bad; while at the same time making but slight appeal to the technicalities of the art. These main principles are four in number: (1) *Vitality.*—The composer must be the parent of his ideas, not their fabricator; if these ideas are spontaneous and genuine, they fulfil all we have a right to demand of them. (2) *Labour.*— The composer who stands in any true relation to his idea will spare no pains to present it in its most attractive aspect, and to deck it with the utmost ornament that it can legitimately bear. (3) *Proportion.*— The factors of a composition must be held together, not as isolated units, but as members of a single organism. There must be one central idea, to which the others must be subservient; the successive ideas must lead up to some definite and intelligible climax; if repetition be employed, the expression must be studiously simple; the spiritual element must predominate over the sensuous. (4) *Fitness.*— The style must be determined to some extent by the nature of the form employed. The neglect of this principle is one of the surest marks of a bad musician; while the truly great dramatic composer will recognize that even the legitimate splendors of the best operatic art should be subdued in psalm and oratorio. Following these general rules, is a plea for a larger spirit on the part of musical critics. Music is a young art, and as such is essentially progressive. By the laws of its being, by the laws of human nature on which it rests, it is irrevocably committed to the discovery of new paths. In a more manly and straightforward attitude towards artistic questions, in less reliance on outworn tradition or prescriptive usage, is to be found the hope of the future for music in England. The record of England's national music has been in abeyance for the past two centuries. Once there was no musical form to which she did not contribute her share of development. To the growth of the symphony, the quartette, and the sonata, she contributed virtually nothing. The period of decadence is now at last ended. The day of England's music is near at hand; even now the first blow has been struck; let us indeed form our judgment by a study of the great masters, but also let us apply it to a generous appreciation of the art of our own day.

The historical truth of "Barbara Fritchie."

"Barbara Fritchie" (Roberts), a study by Caroline H. Dall, is the literary outcome of the author's efforts to come at the historical truth of the central incident of Whittier's popular poem. It is well known that the story itself has been denied; Mrs. Jackson has declared it unfounded, Whittier himself openly regretted his ballad, and some doubting Thomases have even asserted of Barbara—as Mrs. Prig profanely did of Mrs. 'Arris — that there was "no sich a person." Skepticism can go no farther. In quest of truth, and perhaps of literary material, Mrs. Dall went to Frederick, looked the debatable ground over, searched the records, "interviewed" the oldest inhabitant, and has reached the verdict that there was, at any rate, sufficient truth in the Fritchie tradition to measurably justify the poem. That Barbara was not a mere figment like Mrs. Gamp's friend, that she was quite capable of acting as reported and of roundly abusing the "rebel horde" into the bargain (for she was a bit of a shrew, it seems), and that there was some irregular firing on the flag in the Frederick streets, is put beyond the shadow of a doubt. To clinch the matter, Mrs. Dall has seen the identical banner that was rent "with seam and gash." The most dramatic event of the ballad, its pith and marrow, is, however, apochryphal, as General Jackson was not in the line of march when the incident is said to have occurred. Mrs. Dall has made a good book, giving ample data of her heroine, her ancestry, married life, personality, etc., and the publishers have put it in attractive form. A copy of the poem, riddled (almost as thoroughly as the famous "pane and sash") with italics denoting false statements, is appended. By the way, is there not an innate absurdity in supposing a general officer (presuming him to have been *compos mentis*) to halt a division for the purpose of wasting a round of ammunition upon a small flag at the window of a private house? Such a volley must, at least, have blown Barbara, flag, house, and all into limbo. We leave it to the military reader.

A good work for the amateur book-collector.

Originally published (in 1881) as one of the "Art at Home Series," Mr. Andrew Lang's entertaining little volume entitled "The Library" (Macmillan) now makes its appearance in a second edition — enlarged by an additional preface, and a postscript to the chapter on "Illustrated Books" by Mr. Austin Dobson. The original prefatory note is retained, but new full-page illustrations of bindings have been substituted for those used in the first edition. There have been many changes in tastes since 1881. Experience, always a dear teacher, must enlighten the collector, but he will do well to take the advice of the sage, who says: "It is far wiser to buy seldom, and at a high price, than to

run round the stalls collecting two-penny treasures." Mr. Lang deplores the present fad for large-paper copies of books the small copies of which are comelier and more convenient, though he confesses that his own modest gains have been increased by this fashion. He also condemns the present practice of exaggerating the value of first editions of contemporaries, which in some instances are held at four times the price of first editions of Sir Walter Scott; and "an author is vexed when his first edition is 'quoted' at twenty times its original value, while his second edition languishes in obscurity." No one has gossipped more learnedly and entertainingly on subjects of interest to the bookhunter than Mr. Andrew Lang, and among all the books on bibliography to be recommended to the amateur, next after Dr. Burton's "Book Hunter" may be placed "The Library."

The "youth's dear book" of Dante.

It was during the period of his own "new life," nearly forty years ago, that Professor Charles Eliot Norton published the translation of the "Vita Nuova" of Dante that is now reprinted (Houghton) uniform with his recently-made prose translation of the Sacred Poem of Hell, Purgatory, and Paradise. The reprint includes the rather extensive apparatus of essays and notes that made a part of the original edition, and in this respect it is in contrast with the translator's "Divine Comedy," which includes notes upon but a few important points. This is the first edition, as far as we know, of the "New Life" in an English volume of moderate proportions. Mr. Norton's work has heretofore existed only in a bulky octavo, while Rossetti's translation was published as a part of the large volume entitled "Dante and His Circle." Of these two translations, although Mr. Norton's may claim greater literalness, Rossetti's must be regarded as the better. Rossetti's birth and genius fitted him, as probably no other man was ever fitted, to become the interpreter of Dante to the English world, and his work is one of the few supreme masterpieces of English translation. This statement, of course, does not deny to Mr. Norton the possession of knowledge and delicate sympathy; it simply asserts the evident fact that he is not a writer of genius. But lovers of Dante, and of his "youth's dear book"—the most beautiful book in the world, we sometimes think—will want to have both translations.

Novel sport and adventure in Arctic Canada.

Mr. Warburton Pike's volume on "The Barren Ground of Northern Canada" (Macmillan) describes, with admirable plainness and force, the author's experiences during nearly two years spent in hunting the musk ox over the Arctic barrens which stretch north of the Great Slave lake and east of the Mackenzie river. The perseverance, endurance, and courage so unobtrusively displayed in this straightforward narrative fairly exemplify that spirit which has enabled our race to so far outstrip all others in pioneer achievement. Mr. Pike has given us a thoroughly fascinating account of exploration in fresh fields, novel sport, and perilous adventure; and the work gains a distinct literary value from the simplicity and adequacy of its style. It is accompanied by two maps; and Doctor G. M. Dawson, of the Canadian Geological Survey, in an appendix well calculated to stir adventurous spirits, discusses "Some of the Larger Unexplored Regions of Canada."

BRIEFER MENTION.

An edition of Hugo's "Quatrevingt-treize" has been added to the "International Modern Language Series" (Ginn). It is an adaptation, not an exact reprint, and as such we cannot give it our approval, although M. Boïelle, the editor, claims that Hugo himself sanctioned the work. It reduces the romance to rather less than half its full size, making cuts now of full chapters, now of single passages or sentences. There are English notes on what is left of the text. M. Alphonse N. Van Daell edits for the same series "La Cigale Chez les Fourmis," the amusing comedy by Labiche and Legouvé.

Volume 32 of the "Dictionary of National Biography" (Macmillan), now edited by Mr. Sidney Lee, extends from Lambe to Leigh. The most notable literary article in this volume is the "Landor," by Mr. Leslie Stephen. The same publishers send us Volume 8 of the "Cambridge Shakespeare," edited by Mr. William Aldis Wright. It includes "King Lear," "Othello," "Antony and Cleopatra," and "Cymbeline."

Dr. Abram Herbert Lewis has collected, under the title of "Paganism Surviving in Christianity" (Putnam), an interesting array of facts relating to the anti-Christian elements that have mingled with the stream of historic Christianity. He says: "At the point where the average student takes up the history of Western Christianity, it was already fundamentally corrupted by pagan theories and practices. Its unfolding, from that time to the present, must be studied in the light of this fact." The influence of pagan thought upon the Bible itself, and of pagan forms of worship upon the Church, as well as the later incorporation of Church with State, "according to the pagan model," are the subjects which the author has chiefly aimed to illustrate. His material is roughly classified, but hardly digested, and consists largely of extracts from a wide range of authorities.

"Dombey and Son" (Macmillan), has been added to the attractive dollar edition of the best novels of Charles Dickens, and Mr. William Black's "Green Pastures and Picadilly" (Harper) may now be had in the popular edition of that novelist's works. A new edition of a more recent novel is the "Fate of Fenella" (Cassell), that curious piece of composite fiction, which now appears in cloth covers and provided with illustrations.

A little book called "Children's Rights" (Houghton), by Mrs. Kate Douglas Wiggin, is named after its opening and best chapter. The remaining nine chapters deal almost entirely with kindergarten ideas and methods, and mothers and kindergarten workers are the persons who will most enjoy reading them. Some of these papers have been previously published in magazines, but most of them are new; three of them are contributed by Mrs. Wiggin's sister, Miss Nora Smith.

Of the following recent novels, space admits only of mention: "Half Brothers" (Cassell), by Miss Hesba Stretton; "Virginia Dare" (Whittaker), by E. A. B. S.; "By Subtle Fragrance Held" (Lippincott), by Miss Mary Fletcher Stevens; "Reuben Foreman, the Village Blacksmith" (Bonner), by Mr. Darley Dale; "Poseidon's Paradise" (Clemens Publishing Co.), a tale of the fabled Atlantis, by Miss Elizabeth G. Birkmaier; "The Berkeleys and Their Neighbors" (Appleton), by Miss Molly Elliot Seawell; "Mrs. Harry St. John" (Morrill, Higgins & Co.), "a realistic novel of Boston fashionable life," by Mr. Robert Appleton; and "An Exquisite Fool" (Harper), published anonymously.

The "Oxford Shakespeare" (Nelson), published in two forms, is a marvel of compactness. By the use of the "Oxford India paper," thin, strong, and opaque, a single volume of ordinary duodecimo dimensions is made to include the whole of Shakespeare's works, and the typography, although agate, is clear and legible. The volume is one inch in thickness, and contains 1,264 pages. The "miniature" edition is in six volumes, with the same paper and typography, and is easily the most attractive of the several "handy-volume" Shakespeares in existence. Mr. W. J. Craig, of Trinity College, Dublin, is the editor of the text published in these exquisite editions.

Would-be poets are as numerous this year as ever. The "Night Etchings" (Lippincott) of A. R. G. have all the gloom characteristic of verse by youthful writers, and no discernible significance else. "The End of Time" (Putnam), by Dr. L. G. Barbour, is called "a poem of the future." We leave it for the future to read, if the future cares to amuse itself in so doleful a way. Mrs. Sara Louise Oberholzer's collection is called "Souvenirs of Occasions" (Lippincott), and sings of the Woman's Christian Temperance Union and other themes. Mr. Samuel Jefferson's "Columbus" (Griggs) is an epic poem in twelve cantos of rhymed couplets. Mr. Jefferson may be remembered as author also of "The Epic of the Invincible Armada," which we trust was sung at less length. Professor Bushrod W. James's "Alaskana" (Porter & Coates) deals with Alaskan scenery and ethnology in "Hiawatha" metre. It embodies much useful information.

"What is the matter with the prayer-meeting?" is the question discussed at length by Mr. E. J. Morris in his "Prayer-Meeting Theology" (Putnam). The work takes the form of a "dialogue" between three brethren "who have not missed a prayer-meeting in twenty years." The general conclusion is that there is too much theology in the services. In Dr. Theodore F. Wright's "The Human and its Relation to the Divine" (Lippincott), theology and philosophy are represented in about equal parts, the latter being brought to the aid of the former. "My Septuagint" (Cassell), by Mr. Charles Force Deems, is a volume of brief sketches, varied with an occasional poem, mostly upon religious subjects. It has the outlook of a man of seventy, and is dedicated to LXX. of the writer's deceased friends.

Being twenty-one years since Marion Harland's "Common-Sense in the Household" (Scribner) was first published, the reprint of it is called the "majority edition." It speaks well for a cook-book that in an age of such marked progress in the world of housewifery, very few changes have been needful to keep its rank as one of the most trustworthy and valuable of the housekeeper's reference books. "The Little Dinner" (Scribner), by Mrs. Christine Terhune Herrick, is a cook-book with a special field, which it covers both instructively and entertainingly. "The Universal Common-Sense Cookery Book" (C. E. Brown & Co.), to which Marian Harland and many others contribute, is distinguished from its fellows by a series of quotations interspersed among the recipes. When reading how to boil eggs, one is startled by a passage from Emerson, and the directions about asparagus are given point by a quotation from Charles Lamb. We also note a new edition of "The Original Appledore Cook-Book" (C. E. Brown & Co.), by Miss Maria Parloa, well known as a high-priestess of the art culinary. Still another of these household manuals is Mrs. Bayard Taylor's "Letters to a Young Housekeeper" (Scribner), which gives directions and recipes in bewildering variety.

Literary Notes and News.

Mr. Edward Arnold, the London publisher, is a nephew of the late Matthew Arnold.

A new edition of Mr. J. H. Crooker's "Jesus Brought Back" has just been published by George H. Ellis, Boston.

Macmillan & Company are now exclusive American agents for the publications of Adam and Charles Black, Edinburgh and London.

At the time of his death in Persia, Mr. Theodore Child was at work upon a series of articles upon "Living India" for "Harper's Magazine."

Henry Holt & Company are about to publish two volumes of verse and one of prose by Mr. Charles Leonard Moore. The latter volume is a comedy entitled "The Banquet of Palacios."

The autograph of "Poems by Two Brothers" will be sold at auction at Sotheby's this month. The receipt of £20 for the copyright, signed by Alfred and Charles Tennyson, will go with the manuscript.

The "Crestomazia Provenzale," by Professor V. Crescini of Padua, contains about 7,000 lines of Provençal text from nearly fifty authors, and is to be followed by a grammar and glossary in a separate volume.

The Cupples Company announce "Johann Wolfgang von Goethe: His Wit, Wisdom, Poetry," edited by Mr. Newell Dunbar, and a volume of paragraphs selected from the writings of Bishop Brooks of Massachusetts.

Mr. Clifford Lanier, a brother of the late Sidney Lanier, has written a story of adventure in Florida in the seventeenth century. It is entitled "Love and Loyalty at War," and will be printed in "Goodform" as a serial.

Mr. Thomas B. Mosher, of Portland, will publish a limited edition of "The City of Dreadful Night" and certain other poems by the late James Thomson. Mrs. Elizabeth Cavazza will supply this edition with an introduction.

The Brooklyn Institute will commemorate, on the evening of December 17, the eighty-fifth anniversary of Whittier's birthday. There will be an address by Mr. W. L. Garrison, and a poem by the Rev. John W. Chadwick.

The "Independent" calls attention to the fact that a poem on the subject of St. Telemachus was written in 1886 by Dr. Charlton C. Lewis, and published in the "Yale Literary Magazine." Both Dr. Lewis and Lord

Tennyson based their poems upon the same passage from Theodoret.

The most notable thing in the book world this month, according to "The Bookman," has been the immense demand for Lord Tennyson's poems. It was so great at one time that the printers had twenty-six machines working upon them.

The series of Chicago articles in "The New England Magazine" is resumed with the December number, Mr. George P. Upton, than whom no one is better qualified to discuss the subject, writing of "Music in Chicago." "Literary Chicago," by Mr. William Morton Payne, is announced for early publication in this series.

Francis P. Harper will publish early next year a new and limited edition of the "Travels" of Lewis and Clarke, edited by Dr. Elliott Coues. The work will fill four volumes, with notes, based upon the field note books of the expedition and other unpublished sources of information.

The Overseers of Harvard University have promoted Prof. Josiah Royce to a full professorship in philosophy, which may perhaps be taken as their response to the passionate appeal for redress made to them a year ago by the author of a certain philosophical work which Professor Royce had reviewed and severely criticised.

We are told that the Samoan newspaper, which is a German organ and inspired, is clamorous for the arrest of Mr. Robert Louis Stevenson as "a person who meddles with everything." Mr. Stevenson, besides his recent book on Samoa, has been raking over the German administration in the columns of the London "Times." Hence these tears!

"Liber Scriptorum," the first book of the New York Authors' Club, is now in press. It is made up of contributions by members of the club, and each paper or poem in each of the 251 copies to be printed will have the autograph of its author. Subscriptions at one hundred dollars a copy will be received by Mr. Rossiter Johnson, the secretary of the Club.

Ginn & Company, of Boston, announce a "Department of Special Publication," for the production of "valuable works of a special character and a high grade." The authors are to insure the publishers against loss, which means, of course, in substance if not in form, that authors are to pay the expenses of publication, and get back what they can from the sale of their books. Something more like a novelty is the intimation that, by securing from a number of professors their guarantee of use for a term of years, the author of a text-book may provide for its publication with some assurance of a sale sufficient to meet expenses. Small colleges having monographs to publish may find this department of some use.

List of New Books.

[*The following list, embracing 115 titles, includes all books received by* The Dial *since last issue.*]

ART, AND ILLUSTRATED GIFT-BOOKS.

Man in Art: Studies in Religious and Historical Art, Portrait, and Genre. By Philip Gilbert Hamerton, author of "Etching and Etchers." With 45 plates in line-engraving, mezzotint, photogravure, etc., 4to, pp. 344, gilt top, dekkle edges. Macmillan & Co. In box, $30.00.

Preferences in Art, Life, and Literature. By Harry Quilter, M. A. Illus. with many full-page plates, 4to, pp. 404, gilt top, uncut edges. Macmillan & Co. $9.00.

The Magazine of Art. Large 4to, profusely illus., full gilt. Cassell Publishing Co. In box, $5.00.

The Little Minister. By James Matthew Barrie. "Kiriemuir edition," in two vols., 12mo, gilt top, with etched illustrations. Lovell, Coryell & Co. Slip covers, in box, $6.00.

Pagan and Christian Rome. By Rodolfo Lanciani, author of "Ancient Rome in the Light of Recent Discoveries." Profusely illus., 4to, pp. 374, gilt top. Houghton, Mifflin & Co. Slip covers, $6.00.

Scenes from the Life of Christ: Pictures in Holy Word and Sacred Art. Edited by Jessica Cone. Illus., sm. 4to, pp. 97. G. P. Putnam's Sons. $3.50.

Atlina, Queen of the Floating Isle. By M. B. M. Toland. Illus., large 8vo, gilt top. J. B. Lippincott Co. In box, $2.50.

Jump to Glory Jane. By George Meredith. Edited and arranged by Harry Quilter. Illus. by Lawrence Housman, 12mo, pp. 36, gilt top, uncut edges. Macmillan & Co. $2.00.

Days with Sir Roger de Coverley. Illus. by Hugh Thomson, 16mo, pp. 110, full gilt. Macmillan & Co. $1.50.

The World's Best Hymns. Compiled and Illustrated by Louis K. Harlow, with introduction by J. W. Churchill. 12mo, pp. 163, gilt top. Little, Brown & Co. $1.50.

French and Spanish Christmas Stories. By Antoinette Ogden. 16mo, gilt top, pp. 265. A. C. McClurg & Co. $1.25.

Songs from the Operas. Illustrated by Frank M. Gregory. Lohengrin: The Swan Song, The Bridal Chorus, and The Love Duet. Carmen: The Song of the Toreador. Faust: The Flower Song and The Spinning Song. Small 4to. Brentano's. Each, in a box, $1.00.

Magnificat. Illustrated by Frank M. Gregory. Small quarto, in a box, pp. 32. Brentano's. $1.00.

Onward, Christian Soldiers. Illustrated by Frank M. Gregory. Small 4to, in a box, pp. 32. Brentano's. $1.

Literary Gems: The Rivals, by Sheridan; Selections from Milton; Charity and Nil Nisi Bonum, by Thackeray; Thanatopsis and Other Poems, by Bryant; Rip Van Winkle and Wolfert's Roost, by Irving; Elegy Written in a Country Churchyard, etc., by Gray. Each vol., 24mo, with frontispiece, gilt top. G. P. Putnam's Sons. Each, in box, 75 cts.

BOOKS FOR THE YOUNG.

Harper's Young People for 1892. Illus., 4to, pp. 872. Harper & Brothers. $3.50.

Short Stories about Animals. By Gertrude Sellon. Illus., sm. 4to, pp. 72. Cassell Publishing Co. Boards, $2.

Magical Experiments; or, Science in Play. By Arthur Good. 8vo, pp. 329. Worthington Co. $2.00.

In the Queen's Navee: The Adventures of a Colonial Cadet on his way to the "Britannia." By C. E. Robinson, R.N., and John Leyland. Illus., 12mo, pp. 382. Brentano's. $1.50.

Cab and Caboose: The Story of a Railroad Boy. By Kirk Munroe, author of "Under Orders." Illus., 12mo, pp. 265. G. P. Putnam's Sons. $1.25.

Scenes in Fairyland; or, Miss Mary's Visits to the Court of Fairy Realm. By Canon Atkinson. Illus., 12mo, pp. 246. Macmillan & Co. $1.25.

Worthington's Annual, 1893: A Series of Interesting Stories, Biographies, Papers on Natural History, for the Young. Illus., small 4to, pp. 216. Worthington Co. $1.25.

The Children's Library: The Brown Owl, By F. H. M. Hueffer; Tales from the Mabinogion, edited by Meta E. Williams; An Enchanted Garden, by Mrs. Molesworth. Each vol. 24mo, illus. Cassell Publishing Co. Each 35 cts.

BIOGRAPHY AND REMINISCENCE.

Alfred, Lord Tennyson: A Study of His Life and Work. By Arthur Waugh, B.A., Oxon. Illus., 8vo, pp. 328, gilt top, uncut edges. Macmillan & Co. $3.00.

Student and Singer: The Reminiscences of Charles Santley. With portrait, 12mo, pp. 358, gilt top. Macmillan & Co. $2.25.

The Story of Mary Washington. By Marian Harland. Illus., 12mo, pp. 171. Houghton, Mifflin & Co. $1.00.

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Social Life in England from the Restoration to the Revolution. By William Connor Sidney. 12mo, pp. 463. Macmillan & Co. $2.50.

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Outlines of Ancient Egyptian History. By Auguste Mariette. Translated and edited, with notes, by Mary Brodrick; with an introductory note by William C. Winslow, D.D. 12mo, pp. 175. Charles Scribner's Sons. $1.00.

Columbus and His Discovery of America. By Herbert B. Adams and Henry Wood. 8vo, pp. 88. Johns Hopkins University Studies. 50 cts.

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The Poetry of Tennyson. By Henry Van Dyke. Third edition, with portrait, 12mo, pp. 376. Charles Scribner's Sons. $2.00.

The Essays of Elia: Including the Last Essays of Elia. With introduction by George E. Woodberry. In two volumes. With portrait. 12mo, gilt tops. Little, Brown & Co. $2.50.

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Stories from the Greek Comedians: Aristophanes, Philemon, Diphilus, etc. By the Rev. Alfred J. Church, M.A. Illus., 12mo, pp. 344. Macmillan & Co. $1.00.

The Inspector-General: A Russian Comedy. By Nikolai V. Gogol. Trans. by Arthur A. Sykes. With portrait, 16mo, pp. 185. London: Walter Scott, Ltd. $1.25.

The Bookworm: A Treasury of Old-Time Literature. Illus., 8vo, uncut edges, pp. 380. A. C. Armstrong & Son. $3.00.

POETRY.

The Death of Œnone, Akbar's Dream, and Other Poems. By Alfred Lord Tennyson. 16mo, pp. 113. Macmillan & Co. $1.25.

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